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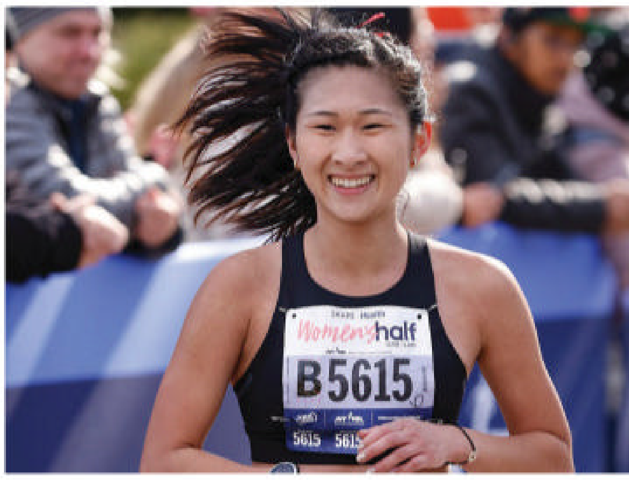
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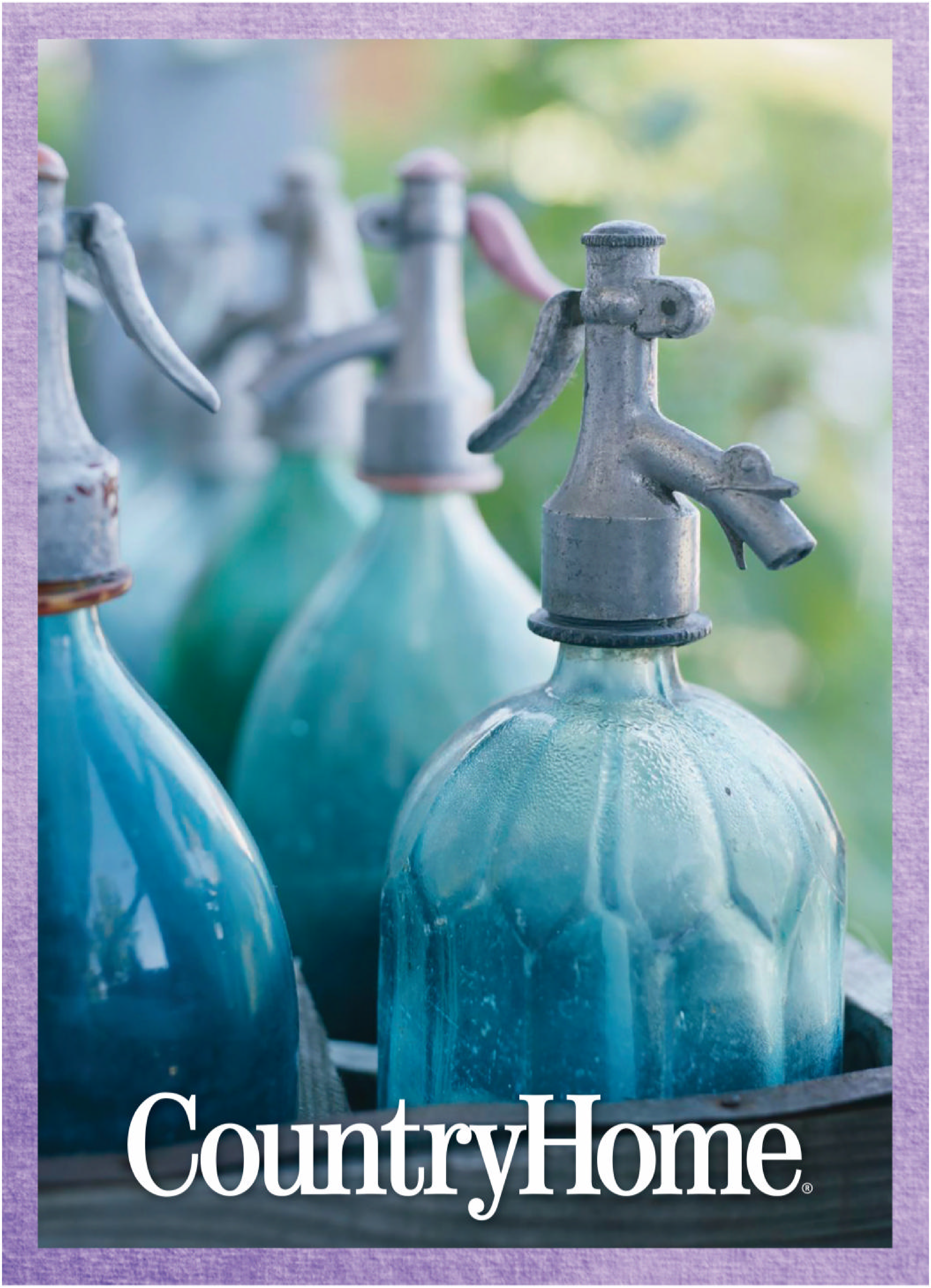
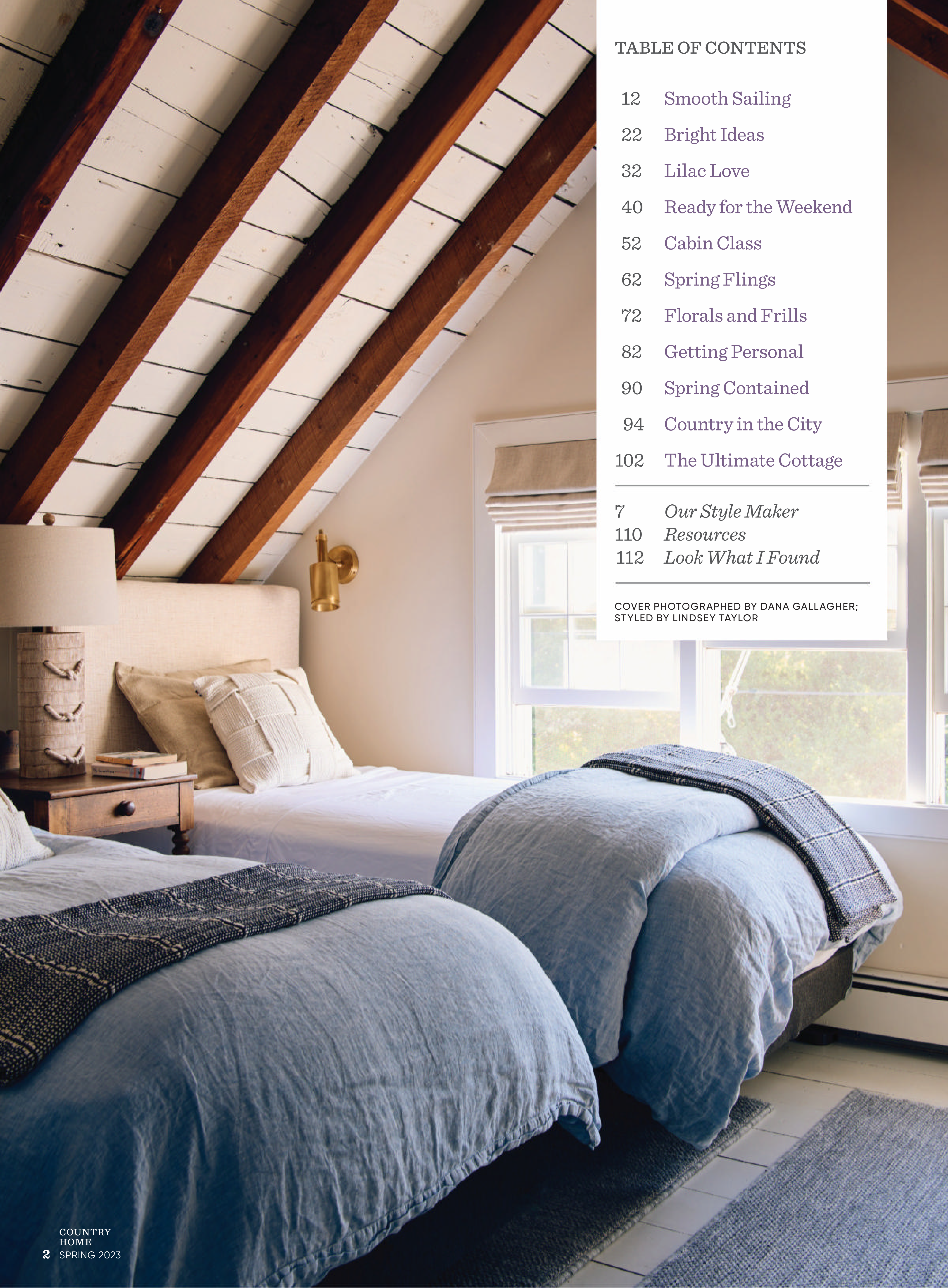


SELTZER BOTTLES PHOTOGRAPHED BY JOHN GRANEN; STYLED BY JODY KENNEDY. PURPLE FABRIC PHOTOGRAPHED BY EKATERINA GONCHAROVA/GETTY IMAGES



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COVER PHOTOGRAPHED BY DANA GALLAGHER;
STYLED BY LINDSEY TAYLOR

WHEN SPRING ARRIVES AT LAST, IT FEELS LIKE A LONG-AWAITED REWARD. As winter loosens its cold grip, the first green signs of spring predictably unfurl—along with our seasonal to-do lists. First things first: Throw open the windows and invite in some fresh breezes. Check. Next, peruse the listings for auctions, flea markets, and garage sales to plan pent-up collecting forays. Check. Get busy on those home and decorating projects. Check. Head out to the garden with spade in hand. Check!

No matter what your checklist entails, we're sure you will be inspired by the creative homeowners on the following pages. Take, for instance, the charming Cape Cod home of Phillipa and Ara Vaporciyan *(page 12)*. The 1858 residence once housed a sail-making business and was smartly redone with shipshape efficiency and a breezy style that nods to the home's seafaring history but isn't bound by it. In the collecting mecca of Round Top, Texas, we visit the bright cottage of Paige and Smoot Hull *(page 22)*, who reimagine vintage finds as stylish decor that adds personality to their crisp, clean country spaces. And follow us to the streets of Los Angeles, where country decorating trailblazer Lizzie McGraw of Tumbleweed & Dandelion leads a tour of her own cottage *(page 94)*. Lizzie proves that farmhouse style looks right at home in the big city.

We've got seasonal ideas galore too. You'll love super collector Bruce Elsass, who shares his Easter-theme antique collections and ideas for displays *(page 62)*. Speaking of spring displays, who doesn't love one of the most familiar and fragrant signs of the season—old-fashioned lilacs? Charle-Pan Dawson inherited a lilac orchard when she and husband Dana Gallagher purchased their New York property *(page 32)*. Its lilac legacy inspired her to learn to make fragrance from the fluffy blossoms, and she shares what she discovered with all of us.

Collecting, decorating, gardening—and taking time to enjoy the green season—no matter what home pursuits are in your plans, we hope the hundreds of ideas that follow will put a spring in your step.

Samantha

SAMANTHA HART, EDITOR

P.S. We're thrilled to report that *Country Home®* magazine is available four times a year. As always, it's on newsstands, and we've added a subscription option so you don't miss a single issue. Visit *magazines.com* to sign up today.

OPPOSITE: PHOTOGRAPHED BY JOHN GRUEN; PRODUCED BY KARIN LIDBECK-BRENT; PORTRAIT BY JASON DONNELLY

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This.
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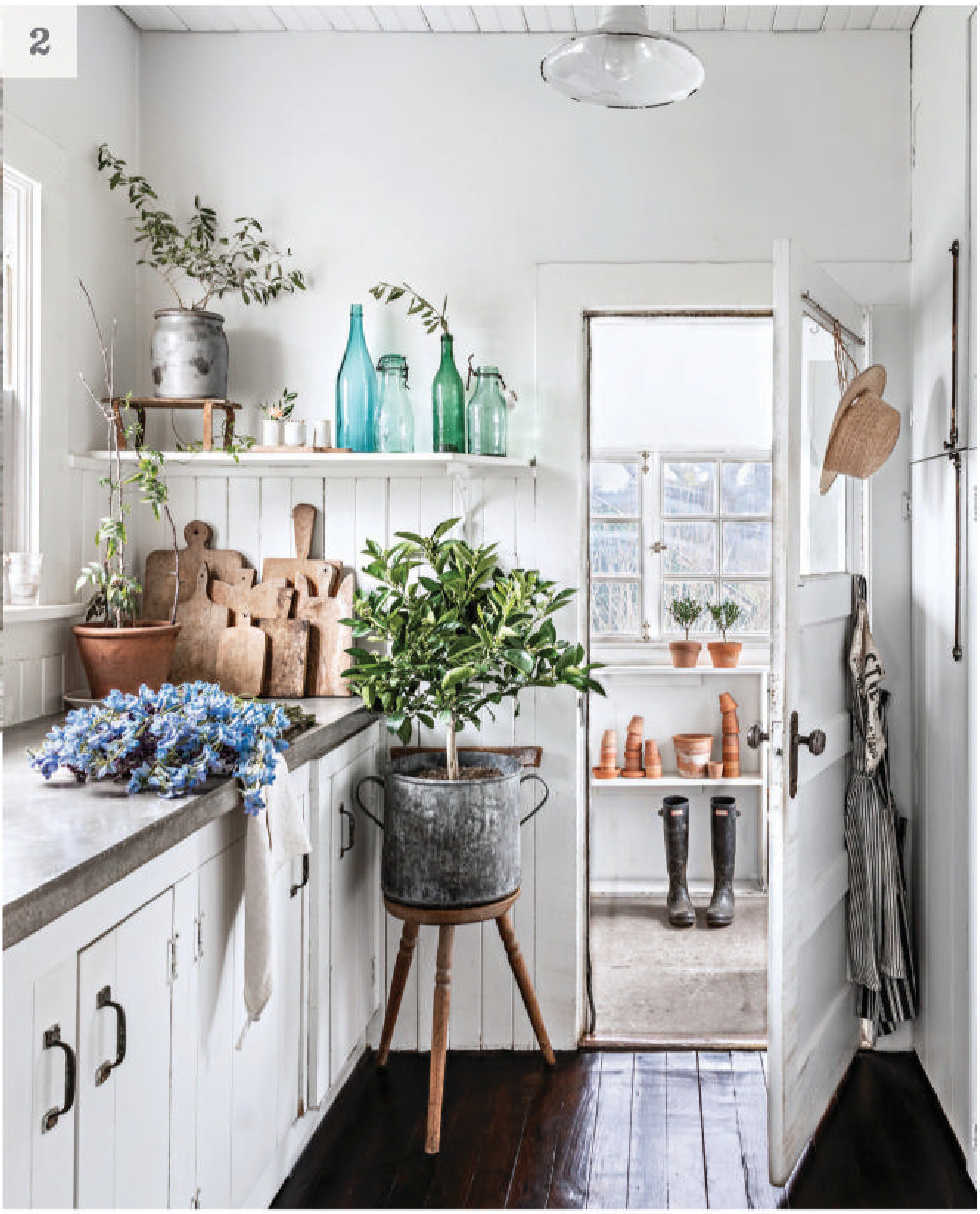
Country Home® STYLE MAKER

TO CULTIVATE A COUNTRY LOOK, TASTEMAKER LINDSEA DRAGOMIR SAYS YOU MUST FIRST PEEL BACK A SPACE'S LAYERS. SIMPLE, THOUGHTFUL INTERIORS PLAY A CRUCIAL SUPPORTING ROLE, LETTING BELOVED TREASURES SHINE.

WRITTEN BY **SAMANTHA STEVENSON** PHOTOGRAPHED AND STYLED BY **LINDSEA DRAGOMIR**

In 2010, Lindsea Dragomir tapped into her passion for all things home and created House of Harvest with her husband, Danny. The shop gained popularity as Lindsea helped others style their interiors, and she eventually opened a booth at a local antiques store. The couple went on to sell products on One Kings Lane before launching their own website *(houseofharvest.com)*. At their rustic Washington farmhouse, tabletops are reserved for ironstone collections and dried botanicals.

1



2

ON THE HUNT WITH

Lindsea Dragomir

The antiques collector behind House of Harvest fills her 1910 farmhouse with her favorite vintage scores.

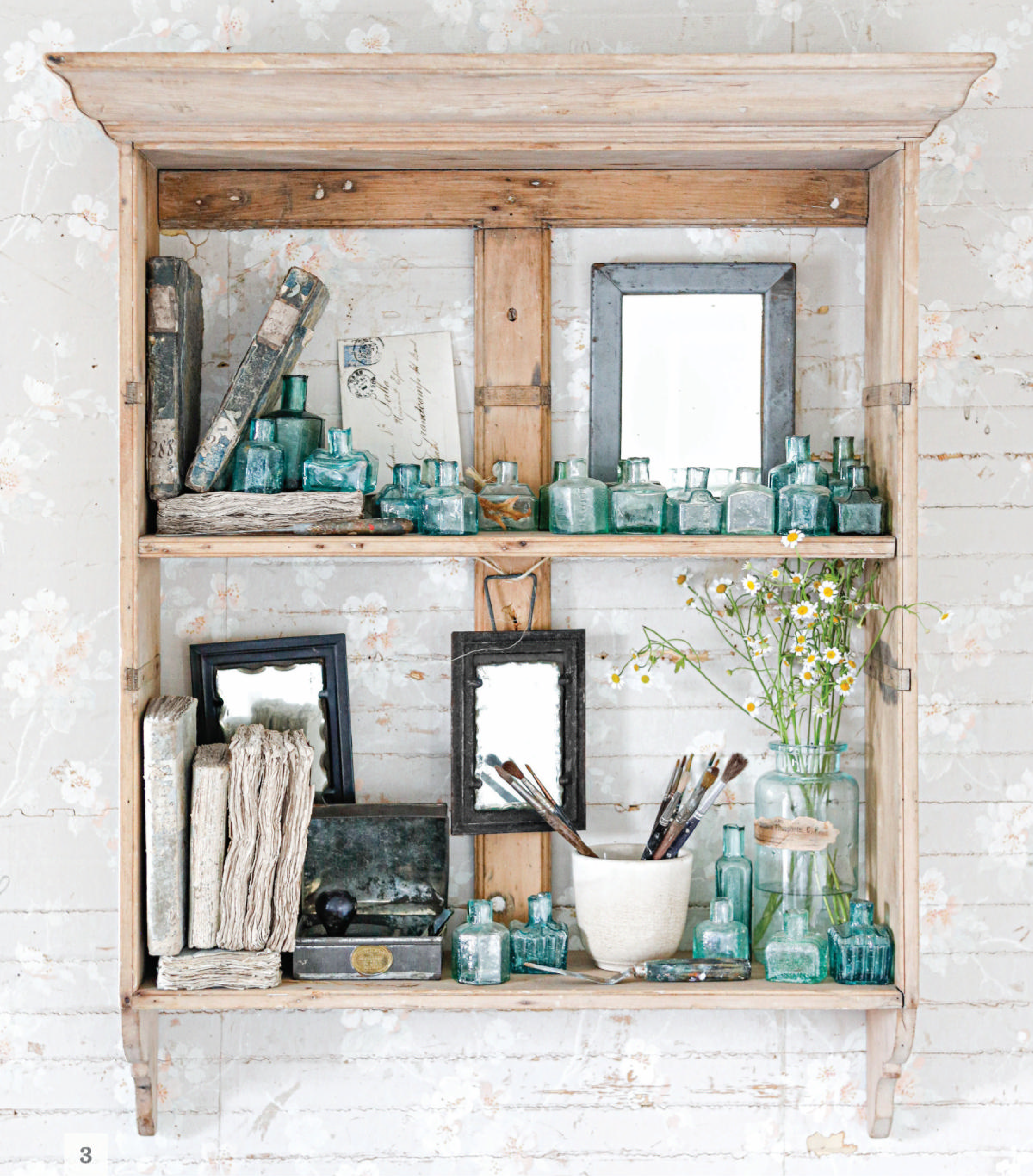
WHILE RECENTLY PERUSING A vintage shop, Lindsea Dragomir spotted a French medallion. It was the perfect one-of-a-kind birthday gift for a friend who loves European antiques. Lindsea has become accustomed to this adrenaline rush. Her own antique vices include breadboards, baskets, and anything handmade with leather. “If it’s old and leather, it just has the most amazing patina over time—that’s a killer combination I can’t say no to,” she says. “And if I see a breadboard, my husband, Danny, looks at me and says, ‘I know you’re going to want that.’”

Lindsea’s penchant for decorating her home with such antiques snowballed, and her love for delivering hard-to-come-by treasures to those who would cherish them is at the heart of the couple’s antiques shop, House of Harvest *(houseofharvest.com)*. The offerings are a curated selection of novel and authentic pieces, many that once filled the Dragomirs’ own home. “We keep a lot,” Lindsea says with a laugh. “There are some things we will never get rid of, and there are others where we say, ‘It’s time to pass this on to someone else.’”

Her scouting has yielded her beloved campaign chair that sits next to a wood-burning stove and a collection of breadboards in her kitchen. The couple’s Washington home itself is one of Lindsea’s greatest scores. In 2014, she and Danny were searching for an old house when a property, overgrown with foliage and seemingly abandoned, caught their eye. Lindsea looked past the farmhouse’s disheveled state and saw potential: clean lines, original windows and floors, and a sweet simplicity harmonious with her style.

The couple pried up five layers of flooring, tore down floral wallpaper, and added a fresh coat of white paint here and there. Over the years, the house has been scaled back to a clean canvas perfect for showcasing their collectibles. “I just love the feeling of home,” Lindsea says. “And through my antiques, I love knowing someone might get the same feeling that I have when I am home.”

RESOURCES, SEE PAGE 110.



1/ Lindsea Dragomir often starts her mornings picking fresh flowers. "I like loose, naturalistic arrangements," she says. "I will use anything I find around our property, such as branches, berries, or vines, to add interest." **2/** A corner of the kitchen is home to Lindsea's cherished breadboards. The adjoining mudroom is filled with clay pots, brushes, bottles, veggie seedlings, and the occasional plant. **3/** Husband Danny surprised Lindsea with this two-shelf collection of handblown antique glass inkwells. "I fell in love with the colors and the form of them," Lindsea says. Vintage books, mirrors, paintbrushes, and an antique apothecary jar (with its original paper intact) round out the perfectly imperfect mélange.

4

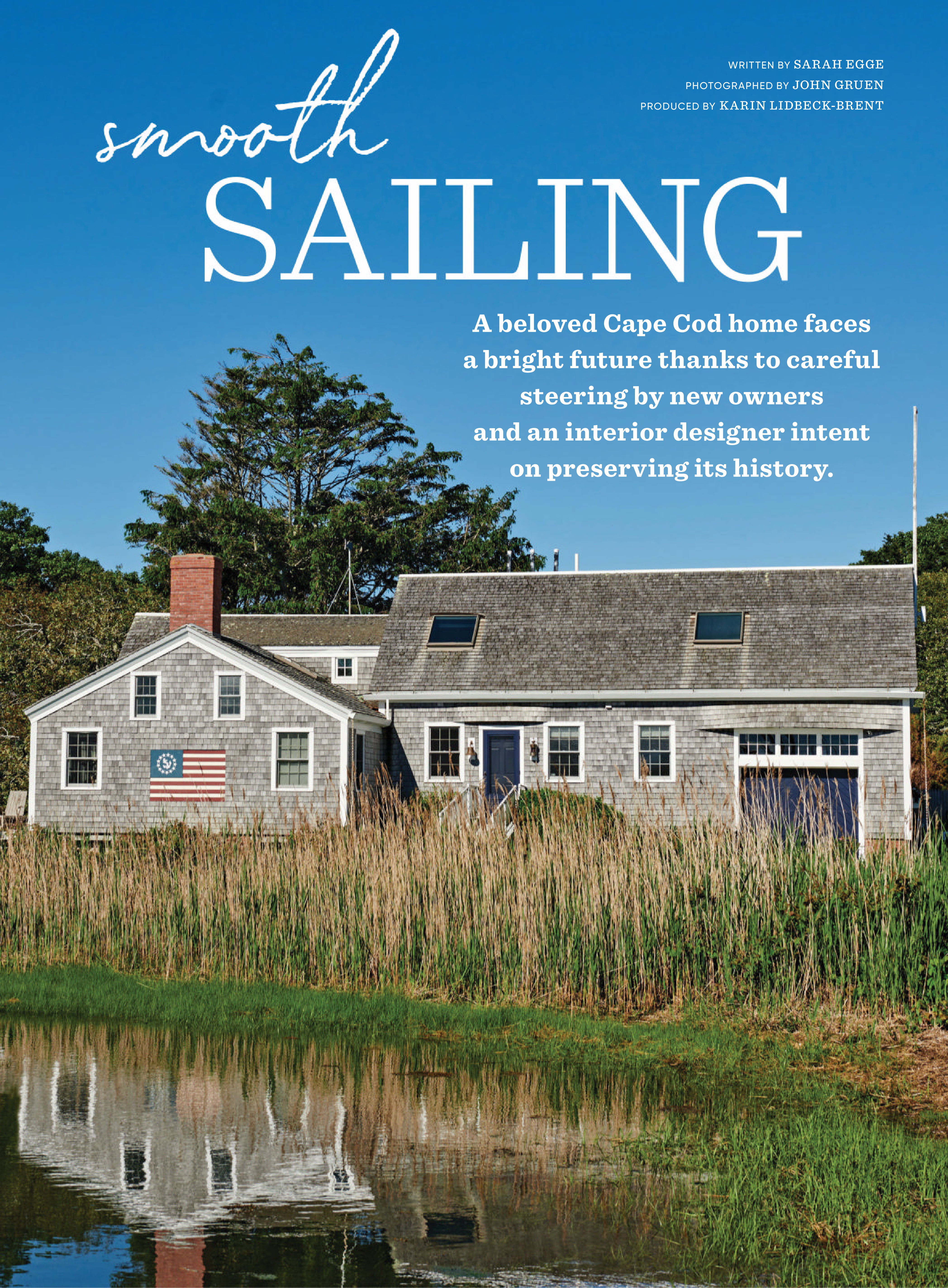
5

6

4 / Open shelving keeps kitchen essentials like ironstone and glassware within reach. Flowers and a landscape painting soften the look. Ironstone fragments and old bottles found on their property are stowed on the top shelf. **5 /** A sure characteristic of an old house, nails have been left behind in most walls. Lindsea placed vintage mirrors on two above the kitchen sink. "We seek out the nails and place our treasures on them," she says. "It always ends up being a treat!" **6 /** The Dragomir household has a revolving collection of photographs on display. Some are personal images of the couple's family and friends; others are vintage. Many depict scenes of old cars and general stores—a nod to Lindsea and Danny's love for country drives.

7/ A white cupboard in the dining area conceals excess kitchen utensils. More pieces from the couple's ironstone collection sit atop. "We use ironstone every day," Lindsea says. "It is very durable and feels great in the hand."

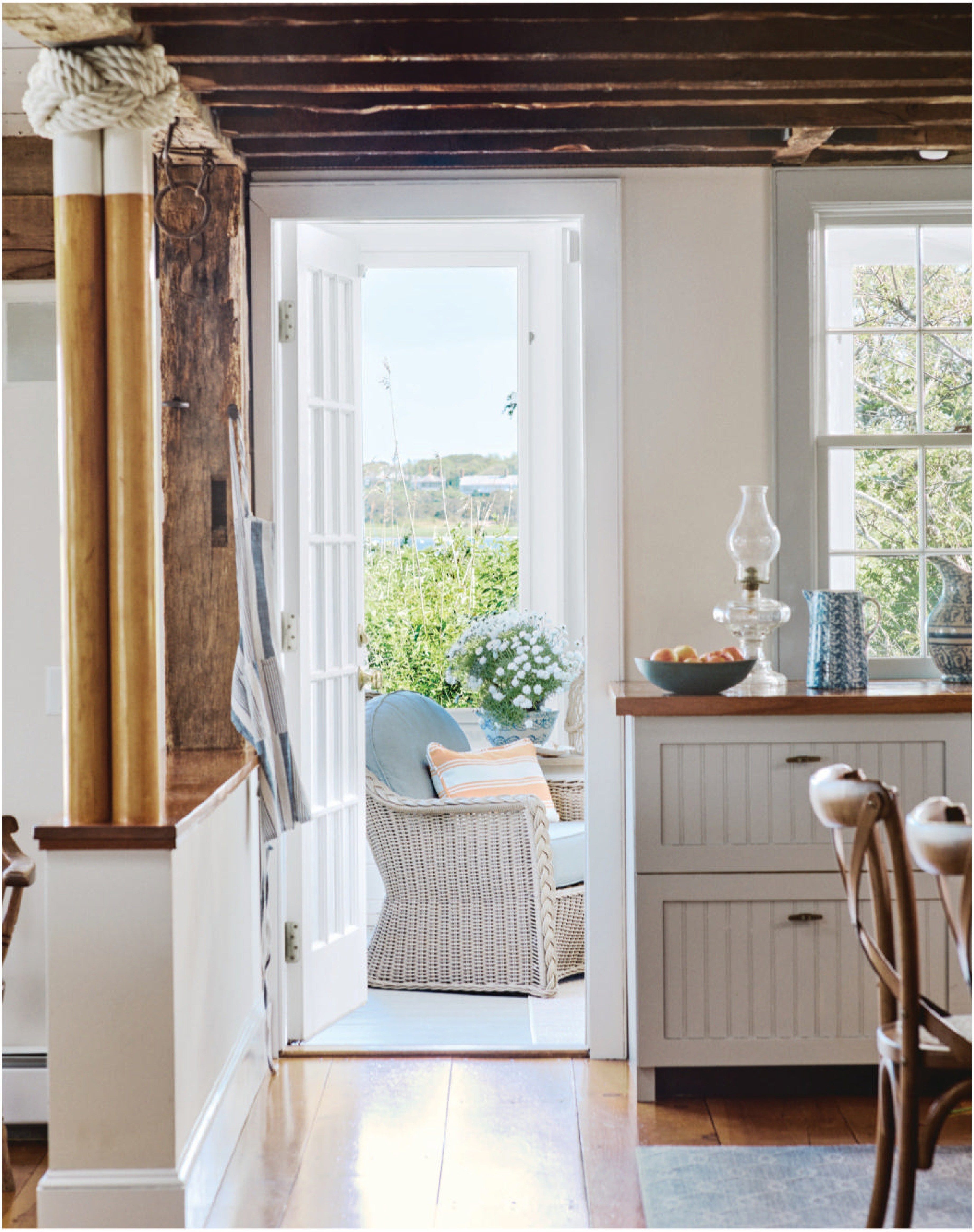
> "I TRY TO FIND THINGS THAT GIVE ME AN EMOTIONAL RESPONSE OR SPEAK TO ME IN SOME WAY—THINGS THAT I COULD PICTURE USING IN OUR HOME AND THAT BRING BEAUTY TO MY SPACE."
>
> —LINDSEA DRAGOMIR



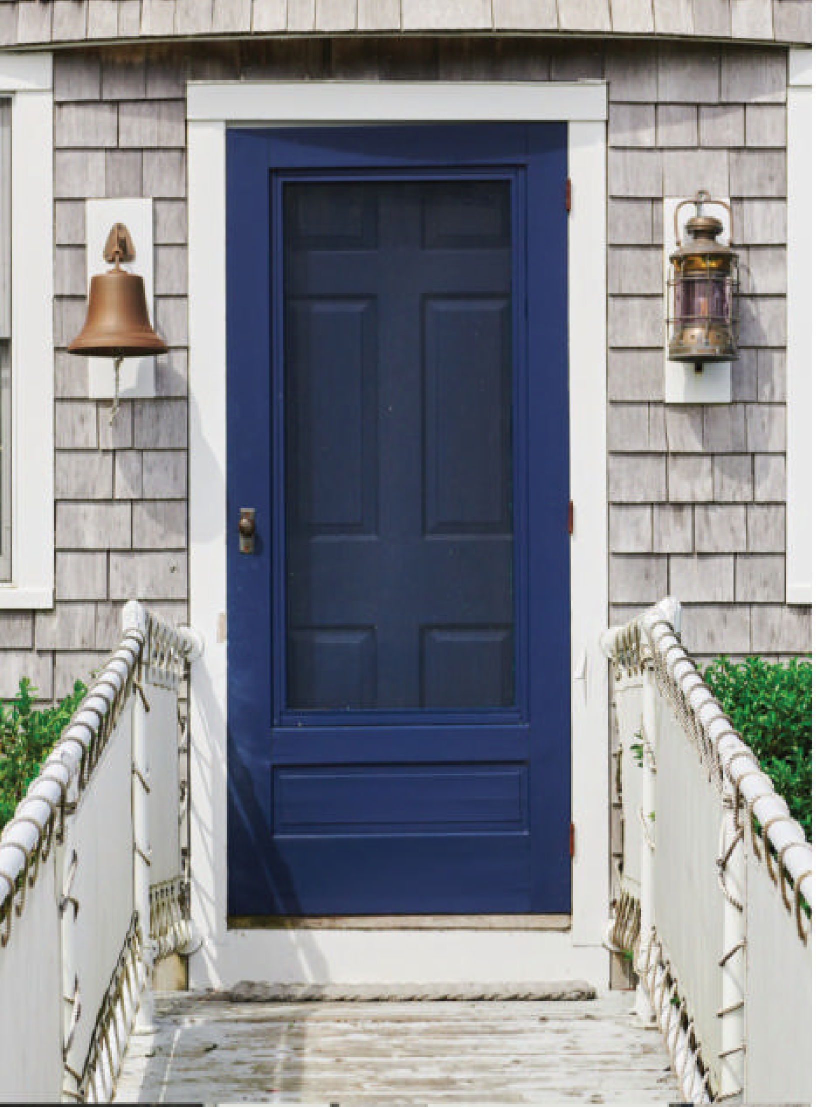
WRITTEN BY SARAH EGGE
PHOTOGRAPHED BY JOHN GRUEN
PRODUCED BY KARIN LIDBECK-BRENT

smooth SAILING

A beloved Cape Cod home faces a bright future thanks to careful steering by new owners and an interior designer intent on preserving its history.



OPPOSITE The Sail Loft, as this house is known, is a stop on historical tours given in Chatham, Massachusetts. Phillipa and Ara Vaporciyan bought it in 2017, in love with both house and setting. A seal they call Simon appears almost daily in the Stage Harbor inlet, and the wetlands invite great blue herons, egrets, ospreys, "and ducks. Lots of ducks," Phillipa says. A yacht ensign is painted on the wall facing a marina. **ABOVE** Decorative columns look like ships' masts bound together with braiding tied in a Turk's head knot. The three-season sunroom off the kitchen is the couple's favorite room for watching wildlife and ship traffic. "The water changes color throughout the day," Ara says.



“We asked for history, but I don’t think we expected this much history,” PHILLIPA VAPORCIYAN SAYS WITH A LAUGH. SHE AND HUSBAND ARA HAD BEEN LOOKING FOR A SUMMER HOME IN THE CAPE COD community of Chatham, Massachusetts. Ara grew up visiting the area with his family and wanted to layer on more memories with their children. They learned a beloved local landmark called The Sail Loft was for sale and immediately knew it would be perfect. “It was everything we wanted—historical, true to Chatham with a Cape feel, and nothing new or modern,” Phillipa says.

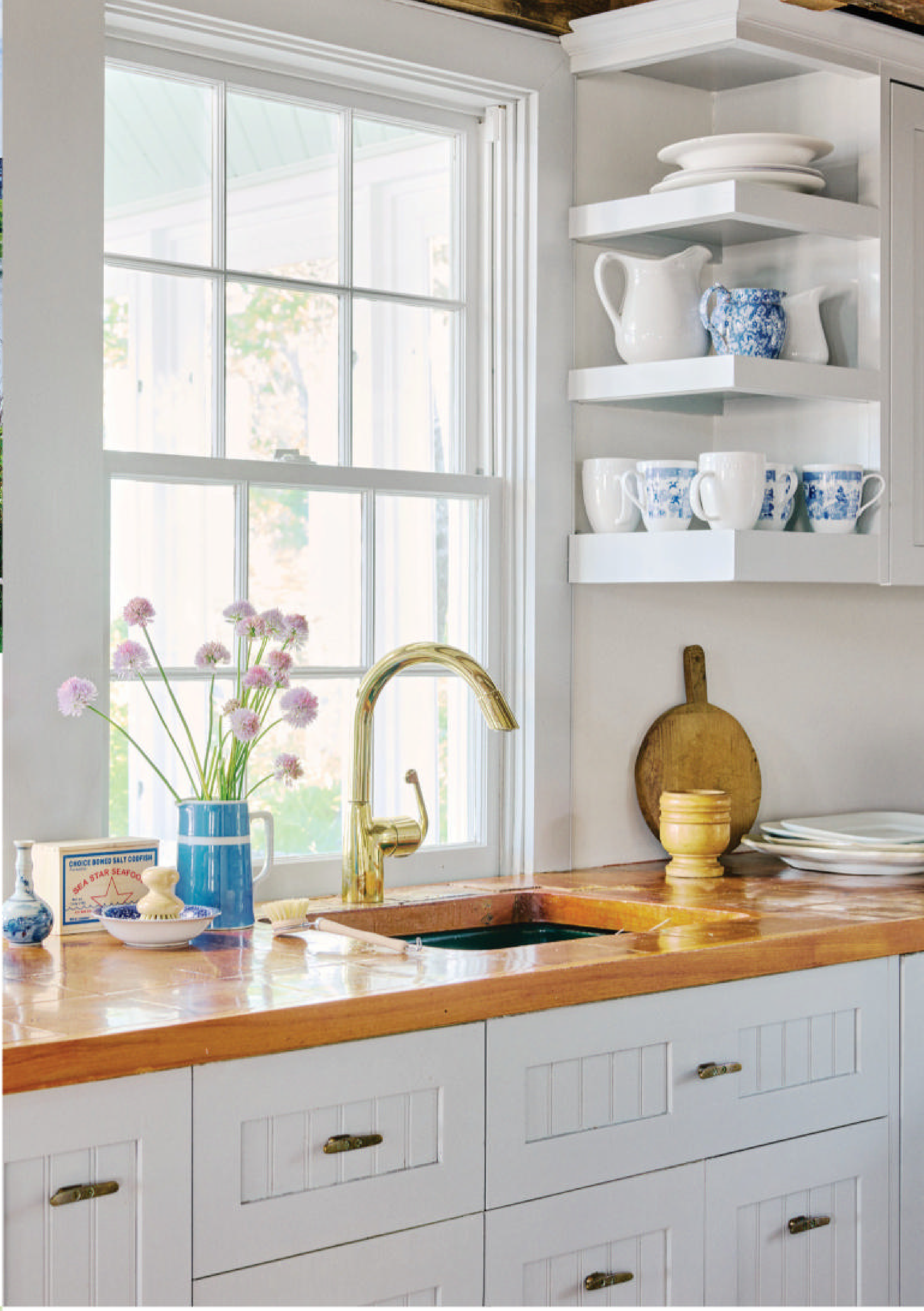
The couple bought the home in 2017 with promises to the previous owners to be caring custodians. “We have every intention of preserving it,” Ara says. Built in 1858, the house had been a sail-making business (known as a sail loft), a candle factory, and, for nearly 50 years, an upscale clothing boutique. Through every iteration, the sturdy shingle-clad structure with ancient ceiling beams, wide-plank pine floors, and decorative brackets salvaged from old ships remained intact. Ned Collins, an architect and avid sailor, restored the home in the early 2000s and outfitted it as snugly and efficiently as a sailboat, with teak flooring in the bathroom, cubbies to hide away the TV, and boat cleats for kitchen cabinet handles.

“The Collins family is the reason this house looks the way it does,” Phillipa says. “He wanted the house to look like the interior of a boat, with nothing even on the counters because they would’ve fallen off.” A few details, like a boat grill hanging on the deck railing and a composting toilet, were a bit too authentic for the Vaporciyans, however. They got a full-size grill and replaced the toilet, and they added air-conditioning. But overall, they kept the house intact, including the 27-inch doorways upstairs, even though they accommodate limited furniture. “I call them our hobbit doors,” Phillipa says. “It’s an older house, and there are certain things you have to get used to.”

When Phillipa asked interior designer Melinda Headrick to help choose paint colors and furnishings that would suit the scale and nature of the house, Headrick was thrilled. As a fourth-generation

TOP LEFT Previous owner Ned Collins, an architect and sailor, designed the house to honor its history as a sail-making business. When he raised the structure 5 feet to protect it from flowing tides, he added a boat-boarding ramp to the entrance. **ABOVE LEFT** A ship’s bell, like this classic bronze beauty, has been an important part of seafaring life since the 15th century. Here, it holds an honored spot by the home’s main entrance. **LEFT** A mixture of jewel-tone flowers plays off the signature hue of the shingle siding. Houses on Cape Cod take a beating from sun and sea spray, and the cedar shakes, which weather to a soft gray, are hardy, low-maintenance cladding. **OPPOSITE** Sailboat and yacht details abound in the house, including here on the stairway where knotted rope replaces balusters. A brass sailing winch is the newel post finial.

OPPOSITE The kitchen feels homey thanks to a large rug and spacious dining table, a pair of slipcovered chairs, and the lack of visible appliances. Refrigerator drawers tuck under wood countertops, and a coffee machine and toaster oven hide in a bank of upper cabinets. Interior designer Melinda Headrick chose the cabinet color to echo the marsh water. **ABOVE** The Vaporciyans have an enviable view. "On the ocean, there's not as much activity. Here, there's always something going on," Ara says. **RIGHT** Blue-and-white pottery, including Blue Willow transferware, expresses the house's palette of whites and watery blues. Cabinet handles are brass boat cleats. **BELOW** Headrick, who owns a decor shop in town, Chatham Interiors, met Phillipa when she was shopping for The Sail Loft. The women, who became friends, shared the same design goals for the home.



Chatham resident, Headrick felt a personal connection to the home. "My grandmother used to walk me through The Sail Loft shop to the checkout counter in what is now their living room and say, 'Melinda, look at this view!'" she says. Phillipa didn't want anything to detract from the panorama ("We were of the same mind about that," Headrick says), so they avoided strong patterns and stripes. Upholstery features long-wearing all-weather fabric or is covered in linen slipcovers. Headrick chose Benjamin Moore White Dove for the walls and ceiling, a warm shade that highlights the exposed wood beams. And she navigated around those narrow doorways by building a daybed in place and finding 27-inch-wide chairs. "I was saying my Hail Marys they would fit," she says.

As gently as possible, Headrick added hints of the home's history, with ropelike patterning in the rugs and braided curtain trims. But she was determined to avoid coastal home clichés. "It's a sprinkling

BELOW Doors and windows open the house up to the view, making the home feel larger. Built-in storage and furniture, such as this window seat, were inspired by the efficiency of sailboat cabins. The original floors are wide-plank knotty pine boards coated in a glossy urethane to stand up to sandy feet. **RIGHT** To honor the house's longevity, Phillipa hoped to set a classic tone with long-lasting furniture free of busy patterns or eye-grabbing colors. "I didn't want to take away from the view and wanted the feel to be very serene," she says. "The rule was, I don't want to have to put a coaster down on the table. I want furniture that can be here forever." Headrick chose all-weather fabric and linen slipcovers for upholstery and durable wool rugs underfoot. The curved wood reinforcements used in ship hulls, called ship's knees, are used as brackets on the ceiling timbers. White paint on the walls and ceiling is luminous in daylight reflected off the water. **OPPOSITE BELOW** Postcards of historical Cape Cod scenes and collectibles in ocean-blue hues suit the feel of the home. When the Vaporciyans bought the house, previous owners gave Phillipa notes about its history in a binder, and she has added to its timeline with her own research. The building was a candle factory during World War II then an upscale clothing boutique for nearly 50 years.

PATRICK O'BRIAN
CAPE COD

> "THERE IS A BEAUTIFUL BALANCE BETWEEN THE DECOR AND THE HISTORY."
>
> —INTERIOR DESIGNER MELINDA HEADRICK

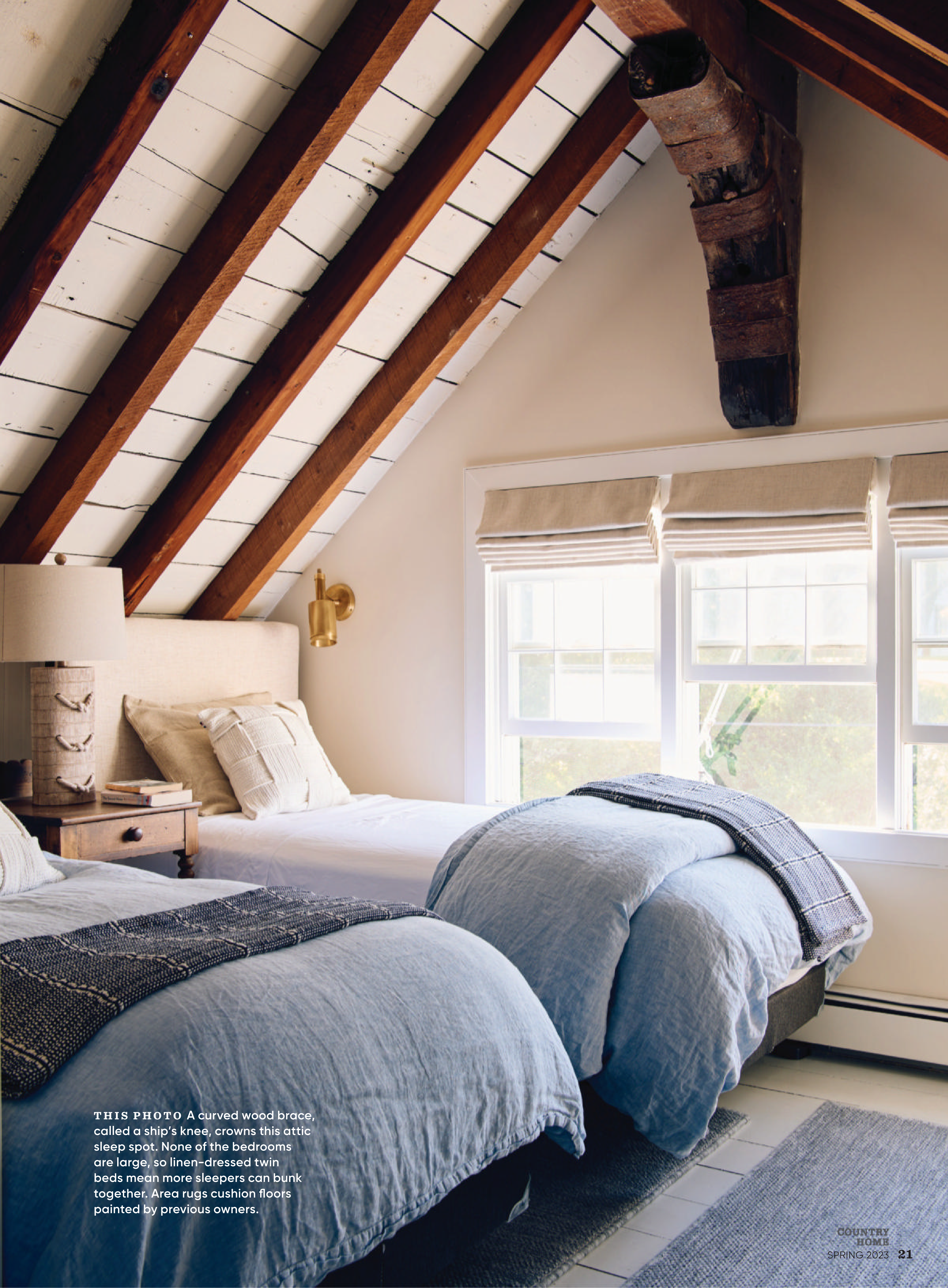
of nautical style rather than a forceful view," Headrick says. She used a restrained hand because so many details already exist in the architecture: Turk's head knots cap the columns defining the kitchen from the living room and woven sail rope stands in as stair railings. "This home is as unique as a signature," she says. "The decor mimics the historical value of the home."

Proud to be its new caretakers, the Vaporciyans revere The Sail Loft. "The design of the living room is flawless," Ara says. "The fireplace is positioned to block the view of the big yellow truck in the marina, and the windows at the corners of the room direct your eye down toward Stage Harbor or up toward the pond." They use every inch of the snug three bedrooms and main-level living area and sunroom, and there simply isn't a bad vantage point anywhere. "We love the way the home feels and the absolutely gorgeous setting," Phillipa says. "One word people use about this house is 'magical.'" □

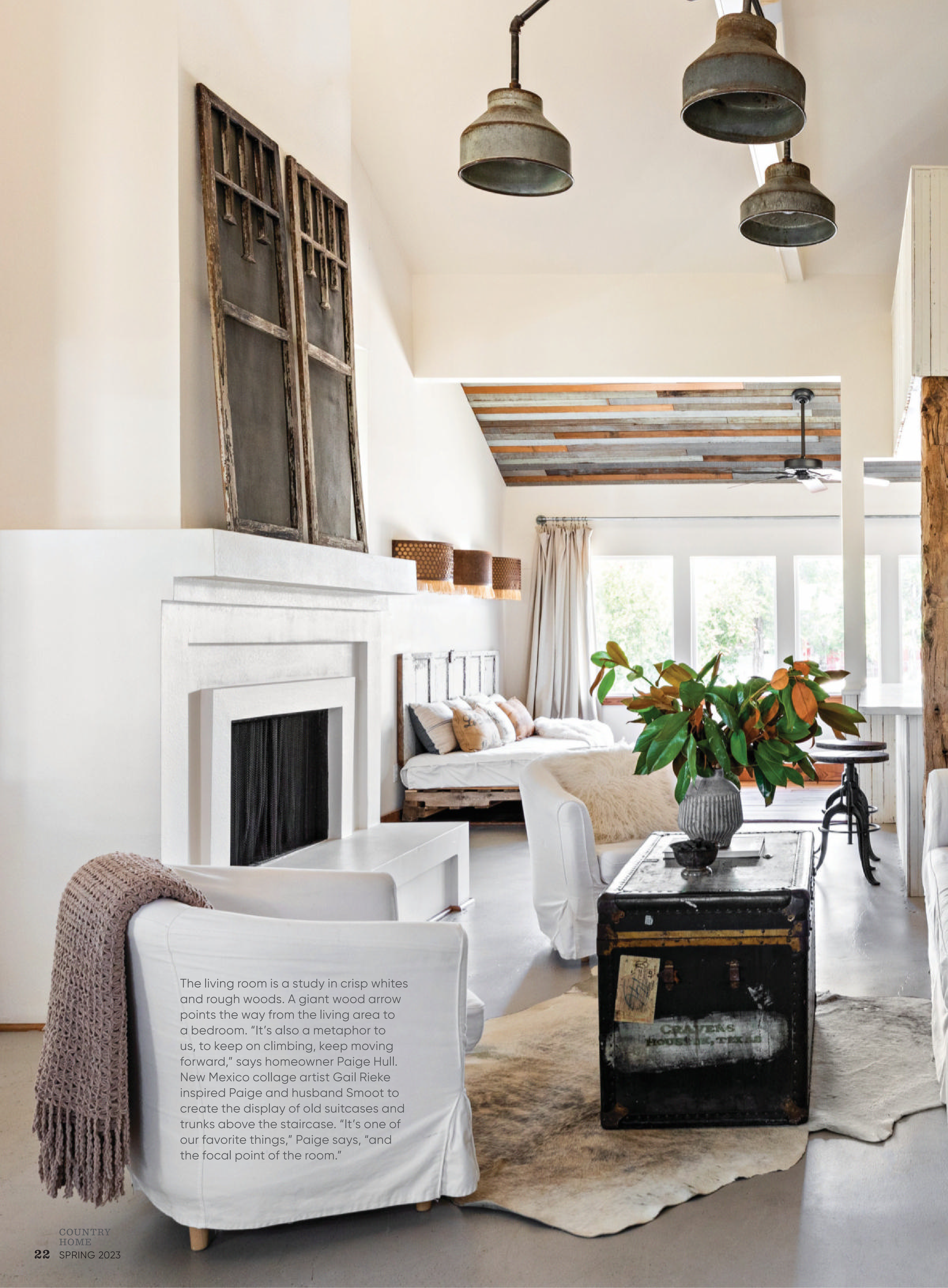
RESOURCES, SEE PAGE 110.

> “THERE ARE A LOT OF NODS TO A SHIP. I WANTED TO TAKE THE LEAD FROM THE HOME AND FOLLOW THAT.”
>
> —MELINDA HEADRICK

ABOVE LEFT Phillipa requested a serene, neutral bedroom, so Headrick curated a zen space using white paint and layers of natural linen bedding and a braided wool rug. The texture of the Euro shams and rug emulates knots. **ABOVE** For the room they call the crew’s quarters, Headrick had a daybed built in—a king-size bed would not have fit up the stairs and through the narrow doors. Navy blue curtains offer privacy from the twin beds on the other side of the space. **LEFT** Doors recessed to fit flush with the beaded-board knee walls hide storage compartments. “A lot of math went into getting the headboard and sconces to fit in the shortened space,” Headrick says. **BELOW** A vase of local wildflowers sits on the wood counters in the bathroom. Like the ones in the kitchen, the counters feature square crosscuts of yellow pine that display the concentric rings of the grain.



THIS PHOTO A curved wood brace, called a ship's knee, crowns this attic sleep spot. None of the bedrooms are large, so linen-dressed twin beds mean more sleepers can bunk together. Area rugs cushion floors painted by previous owners.



The living room is a study in crisp whites and rough woods. A giant wood arrow points the way from the living area to a bedroom. "It's also a metaphor to us, to keep on climbing, keep moving forward," says homeowner Paige Hull. New Mexico collage artist Gail Rieke inspired Paige and husband Smoot to create the display of old suitcases and trunks above the staircase. "It's one of our favorite things," Paige says, "and the focal point of the room."

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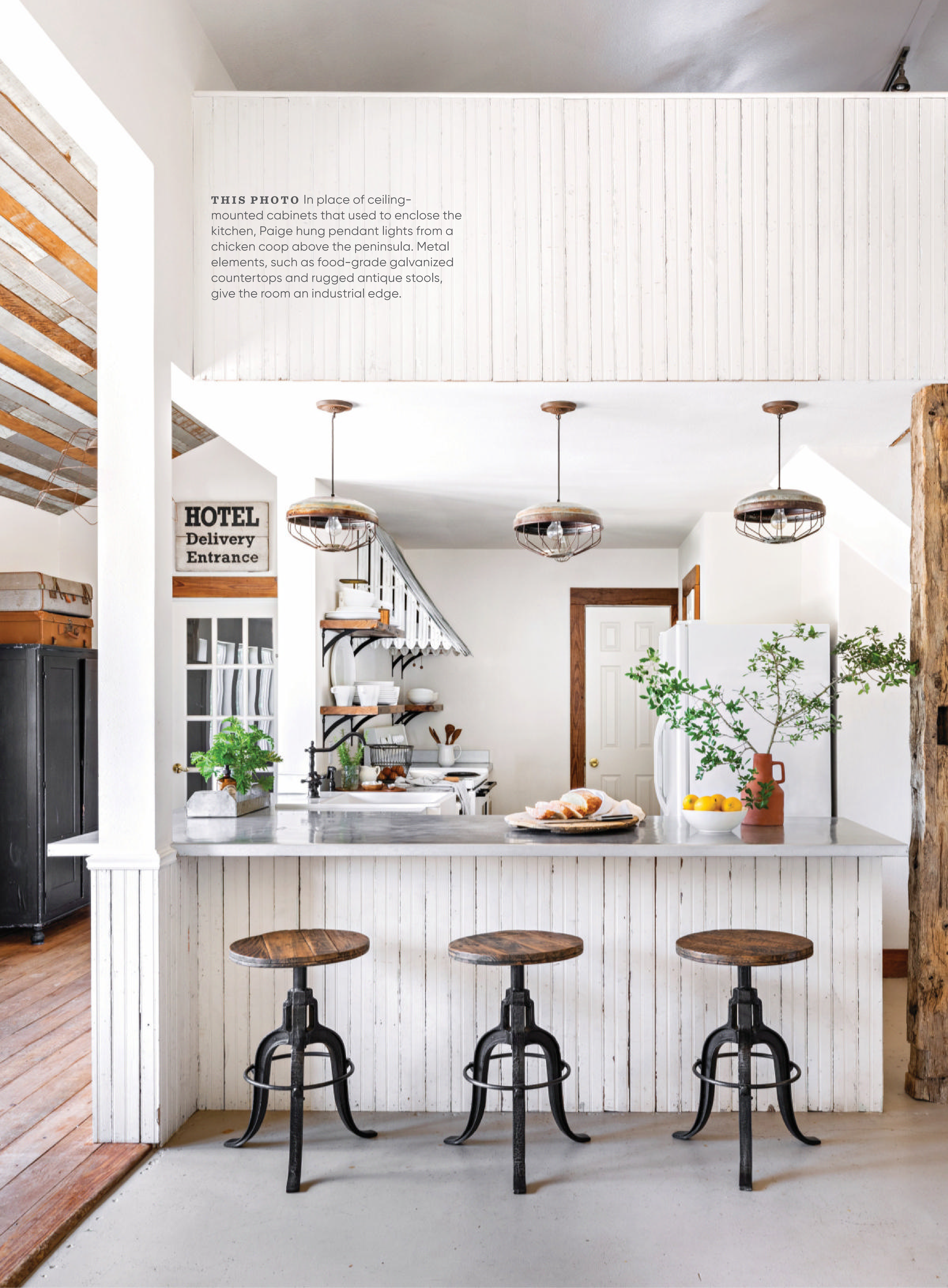
bright *ideas*

A big-city couple used farm-fresh inspiration and ingenuity to furnish a rural Texas cottage in their signature style, one that puts vintage pieces in a whole new light.

WRITTEN BY SARAH HALVERSON
PHOTOGRAPHED BY JULIE SOEFER
PRODUCED BY JESSICA BRINKERT HOLTAM

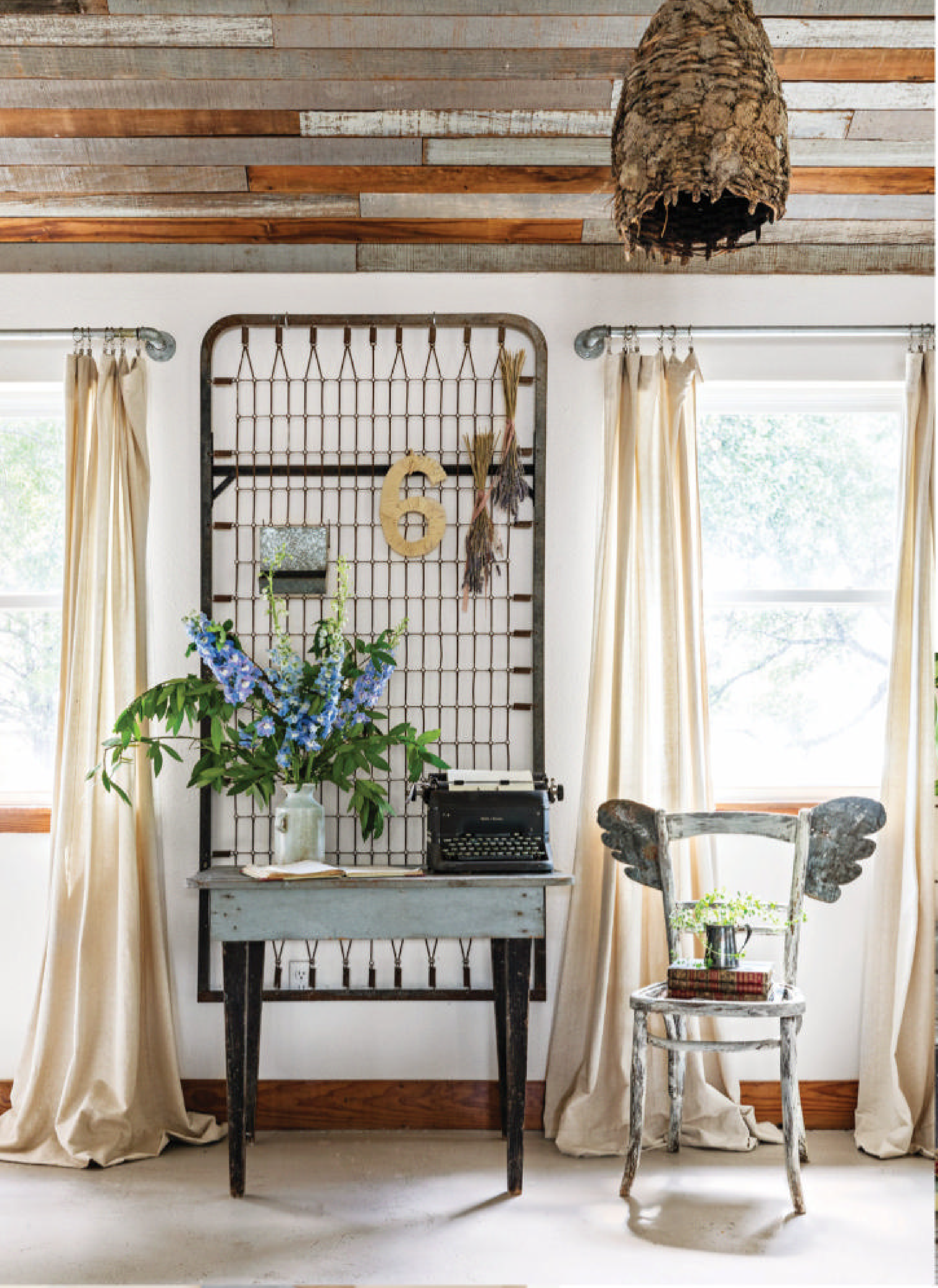


THIS PHOTO In place of ceiling-mounted cabinets that used to enclose the kitchen, Paige hung pendant lights from a chicken coop above the peninsula. Metal elements, such as food-grade galvanized countertops and rugged antique stools, give the room an industrial edge.

ANYONE WHO'S MADE THE JOURNEY TO ROUND TOP, TEXAS, KNOWS IT'S A UNIQUE PLACE TO COLLECTORS; however, it's more like a mecca. Situated halfway between Austin and Houston, this town of 90 residents hosts the twice-yearly, 14-day Round Top antiques fair. Known worldwide for its wealth of vintage, antique, and crafted wares, the fair lures more than 50,000 people to Round Top every six months. A few lucky ones will stay in Paige and Smoot Hull's No. 1450 rental cottage.

A longtime fair shopper and vintage repurposer herself, Paige introduced found treasures—farming implements, antique finds, and on-the-cheap scores—into the cottage for a look she calls modern vintage. The sofa, for instance, is a castoff from Paige's mom (dressed in a $50 Target slipcover). Part of the ceiling is sheathed in salvaged wood the Hulls found at a Habitat for Humanity ReStore, and the living room chandelier is crafted from antique flour sifters, an old gauge, and pipes sprouting from the ceiling.

LEFT A stretch of wall near the kitchen features hooks to catch jackets and hats. The apron is from the Hulls' line, The Vintage Round Top *(thevintageroundtop.com)*. From their website, the Hulls also rent No. 1450 and additional cottages on their property to area visitors. **ABOVE** Smoot and Paige, shown with daughter Eisley and son Pierce, have a primary home near Austin (daughter Cameron lives in Washington, D.C.).



LEFT A charming display inside the front door features a vintage typewriter and a metal bedspring. The setup is eye-catching and functional. "We can clip on notes for the guests or use it as a backdrop for photos," Paige says. **BELOW** The old Smith Corona holds welcoming messages for visitors. **BOTTOM LEFT** Paige planned to sell these brass French apothecary cans, but "I just couldn't give them up," she says. **OPPOSITE** The living room wall sconces are crafted from an old cow-feed sifter swathed in burlap and fringe. The daybed—backed by a vintage door and softened with pillows—serves as seating as well as an extra bed. The ceiling wood planks hail from Habitat for Humanity ReStore.

The whole house is a celebration of Paige and Smoot's discerning eyes and willing hands, both put to the test by a tight renovation budget. "It was exciting to get to make these things," Paige says, "but part of it truly was that we could do it ourselves cheaper. We didn't have two pennies to rub together at the time."

The cottage and its fresh, modern-meets-country decor have been a big hit with everyone who stays there: family, friends, and the design world alike. It even launched a business—The Vintage Round Top—that includes an online shop with home goods in Paige's signature style, vintage items from the United States and Europe, collaborations with other artists, and three other cottages on the same property available for rent either during Round Top's market days or any old time one needs recharging and refreshment in a stress-free setting.

"Smoot and I both have creative backgrounds, and we were yearning to do something creative together," Paige says. The results speak for themselves—theirs is a synergistic and stylish collaboration. □

RESOURCES, SEE PAGE 110.

> “Setting older, soulful items—things that have a story to them—against fresh white walls, almost like in a museum, lets them truly shine.”
>
> —HOMEOWNER PAIGE HULL

Le Dettenhausen
18 No 7 93.
No 4.
Georg Friedrich
Kalteissen
in
RöcKingen.
1894.

> "My father was a full-blown Swede, and I've always loved that Scandinavian look, that super-crisp black and white."
>
> —PAIGE HULL

ROUND TOP
TX

OPPOSITE This little side porch offers a spot for sitting—on vintage wood folding chairs—and soaking up fresh air. "That way you have a couple of options for being outside," Paige says. The Round Top flag is another Hull family design and available from the online shop. **LEFT** Even the exterior of the cottage underwent thoughtful renovation. It now has a metal roof, and its new paint is high-contrast black and white. **BELOW** This is such a beautiful little space," Paige says of the dining room. It's set up to seat a crowd around the 10-foot wood tabletop Paige and Smoot stumbled upon in a friend's stash of scores from a local antiques fair.

Get Comfy

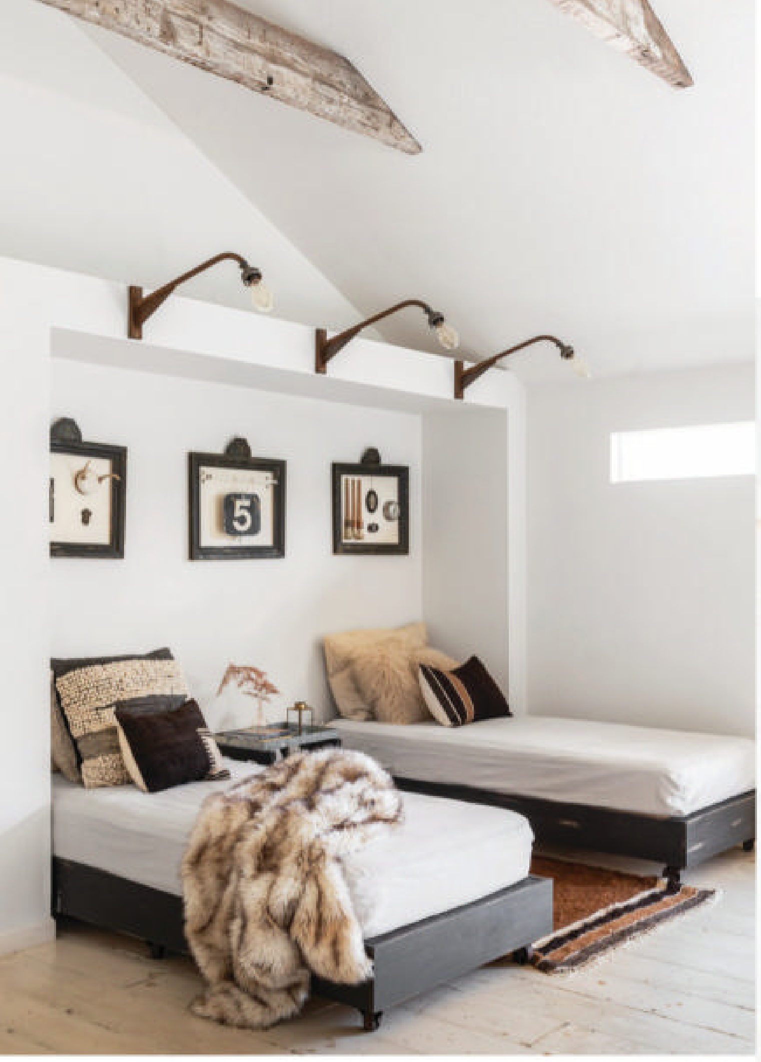
Because homeowners Paige and Smoot Hull designed this Texas cottage for visitors, the house is an especially gracious host. Invite some of these ideas for welcoming guests with open arms into your own home.

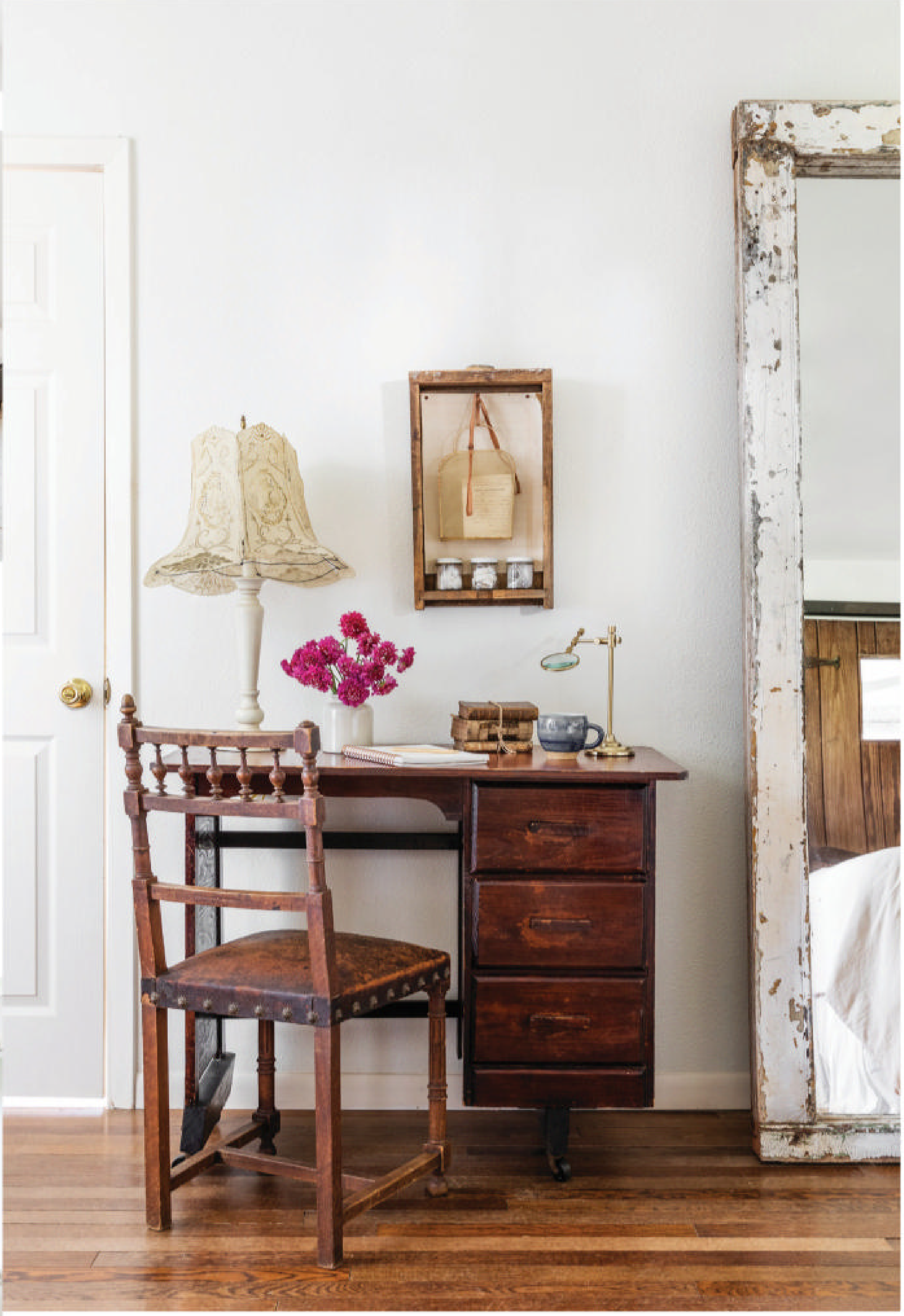
DURABLE SURFACES. The house sits on 1½ acres with cows in the neighboring pasture, so it's likely visitors will get dusty. Slipcovers on the sofa and chairs, metal countertops in the kitchen, and painted concrete floors are all easy-clean surfaces that withstand lots of use and abuse.

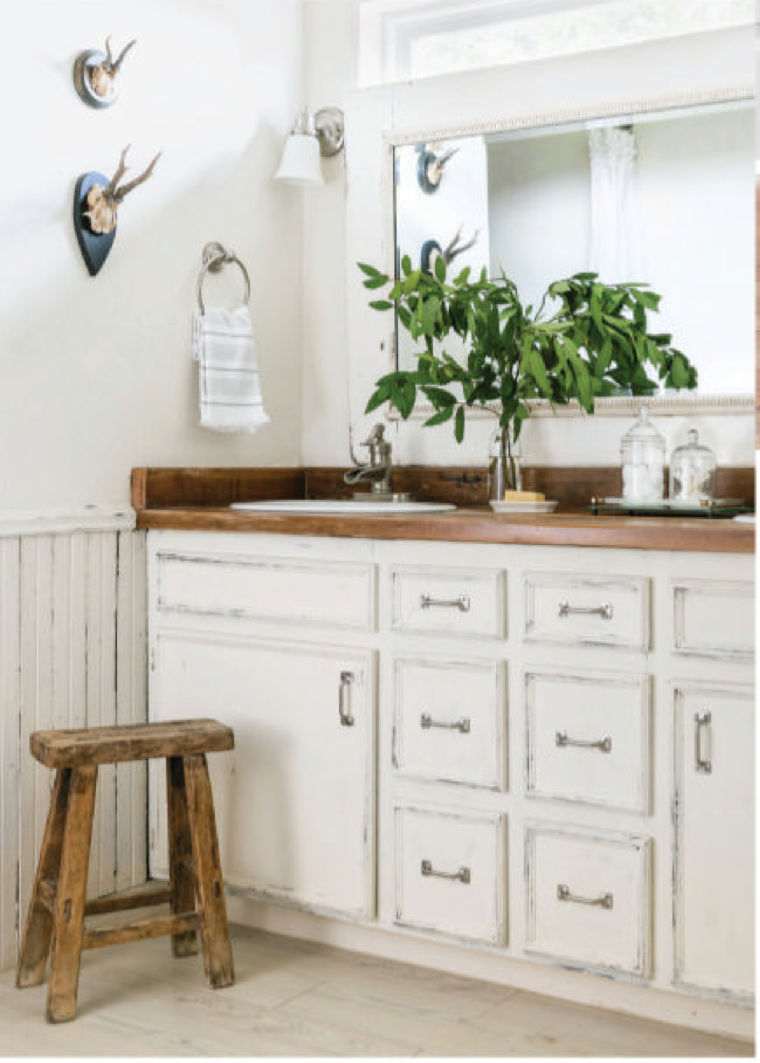
A SPOT FOR COATS AND SHOES. Several hooks for jackets, hats, and totes, plus crates on the floor for shoes, outfit one wall. It's a handy spot to dump purses and shopping bags at the end of a long day of treasure hunting.

THE SIGNATURE DAYBED. Paige included a daybed in each cottage on the property, and for good reason. With a twin XL mattress as the base and piled high with pillows, it's a cozy, versatile spot for sitting and sprawling out; it also can double as a bed if needed.

OUTDOOR SPACES. Protected from rain by the roof overhang, the porch serves as additional living space. Multiple seating areas beckon guests to enjoy their morning coffee (or evening vino) in the great outdoors.







TOP LEFT A guest room in the Hulls' Boho rental cottage—also located on the family's property—is punctuated with shadow boxes that corral mementos. The bed frames were discovered at a French flea market. **ABOVE** An antique desk that belonged to Smoot's grandmother adds character to the home's primary bedroom. "We love to decorate with pieces from our own family history," Paige says. It is paired with a favorite garage sale find—a spindle chair that wears its original leather seat. **LEFT** The Hulls painted the vanity in the main bathroom with Annie Sloan Chalk Paint to give it a soft, matte finish. Before the paint was completely dry, Paige wiped down the edges slightly for a vintage-look patina. The countertop is salvaged wood that only looks better with age. **OPPOSITE** The headboard in the primary bedroom is an amalgamation of architectural salvage and old tin tiles Paige originally mounted on the wall as a placeholder. "We liked them so much that we just left them," she says.

LILAC LOVE

WRITTEN BY **TOVAH MARTIN** PHOTOGRAPHED BY **DANA GALLAGHER**
STYLED BY **LINDSEY TAYLOR**

OPPOSITE The arrangements grower Charle-Pan Dawson creates from her New York lilac orchard are a joy to see and sniff. But making lush bouquets also serves a practical purpose: Trimming lilac branches helps keep shrubs tidy. **THIS PHOTO** This small structure is often filled with the sweet, delicate scent of lilacs. It's the studio where Charle-Pan makes perfume from the flowers that grow on her property.

CHERRY VALLEY LILACS
PERFUMERY

NO FLOWER ANNOUNCES SPRING'S ARRIVAL QUITE LIKE FLUFFY, ULTRAFRAGRANT LILACS. AND, HAPPILY FOR GARDENERS, THE SHRUBS ARE ONE OF THE LEAST DEMANDING PLANTS AROUND.

EVERYONE IN CHERRY VALLEY KNOWS WHEN CHARLE-PAN DAWSON'S LILACS ARE IN BLOOM: THE NEWS IS LITERALLY BLOWING ON THE WIND.

'SENSATION'

FOR SEVERAL WEEKS IN MAY AND JUNE, THIS SMALL NEW YORK TOWN IS PERFUMED WITH THE SCENT WAFTING FROM HER ORCHARD OF 150 lilac shrubs. After a long winter, the cottony clouds of blue, purple, pink, and white flowers are a welcome sight too. "It's like a spring awakening," Charle-Pan says.

When she and her husband, Dana, bought the property 10 years ago, they inherited a lilac legacy. The previous owner, nurseryman George Alverson, had amassed a large collection of hardy European and Canadian lilacs. Charle-Pan, who had never grown the shrubs before, spent time walking the land with Alverson, learning about the plants and how to care for them. As she discovered, lilacs—especially well-established plants—don't need much to thrive beyond a nice, cold winter and summer pruning.

"George left me his knowledge, tools, notes, and records," she says. "Still, I had no idea of the collection's magnitude or splendor until my first spring on the property." As the flowers bloomed, they sparked an idea. Trained as a chemist, Charle-Pan began experimenting with enfleurage, the extraction of essential oils from flowers. Beyond selling the essence of lilac, Cherry Valley Lilacs now hosts tours and enfleurage classes.

Charle-Pan also continues the tradition of collecting shrubs. In recent years she's added compact new cultivars as well as a couple of repeat-blooming lilacs, which extend the flowering—and that unmistakable scent—all the way until the first frost. □

RESOURCES, SEE PAGE 110.

TOP RIGHT Charle-Pan holds an armful of lilacs outside her studio, where she experiments with enfleurage, a process that extracts scents and oils from plants. Though an ancient technique, enfleurage was popularized in France in the 19th century. **ABOVE LEFT** Favored for its large cones of purple-red florets edged in white, 'Sensation' lilac is a fragrant midseason bloomer that typically flowers in mid-May. **OPPOSITE** Charle-Pan recommends waiting several years for plants to mature before radical pruning: "They naturally form a beautiful shape." To revive an old lilac, remove thick wood stems gradually over three years.

ABOVE Although Charle-Pan's lilacs grow in an orchard, the shrubs also work well in mixed plantings. Pair them with perennials that flower or have pretty foliage during lilacs' off-season (when not in bloom, the shrubs aren't particularly interesting).

Lilac Care 101

With proper attention, a lilac shrub can flower for decades. Mark Quinn, who supervises the 1,000-lilac collection at New York's Highland Park, shares his expertise on all things lilac.

CLIMATE Hardy from Zones 3–8, lilacs are survivors in cold regions but fail to flower in warmer climates where they don't get a big chill.

LIGHT Without sufficient light, your lilac will not reach its blooming potential. The minimum is six hours of full sun daily. More is even better.

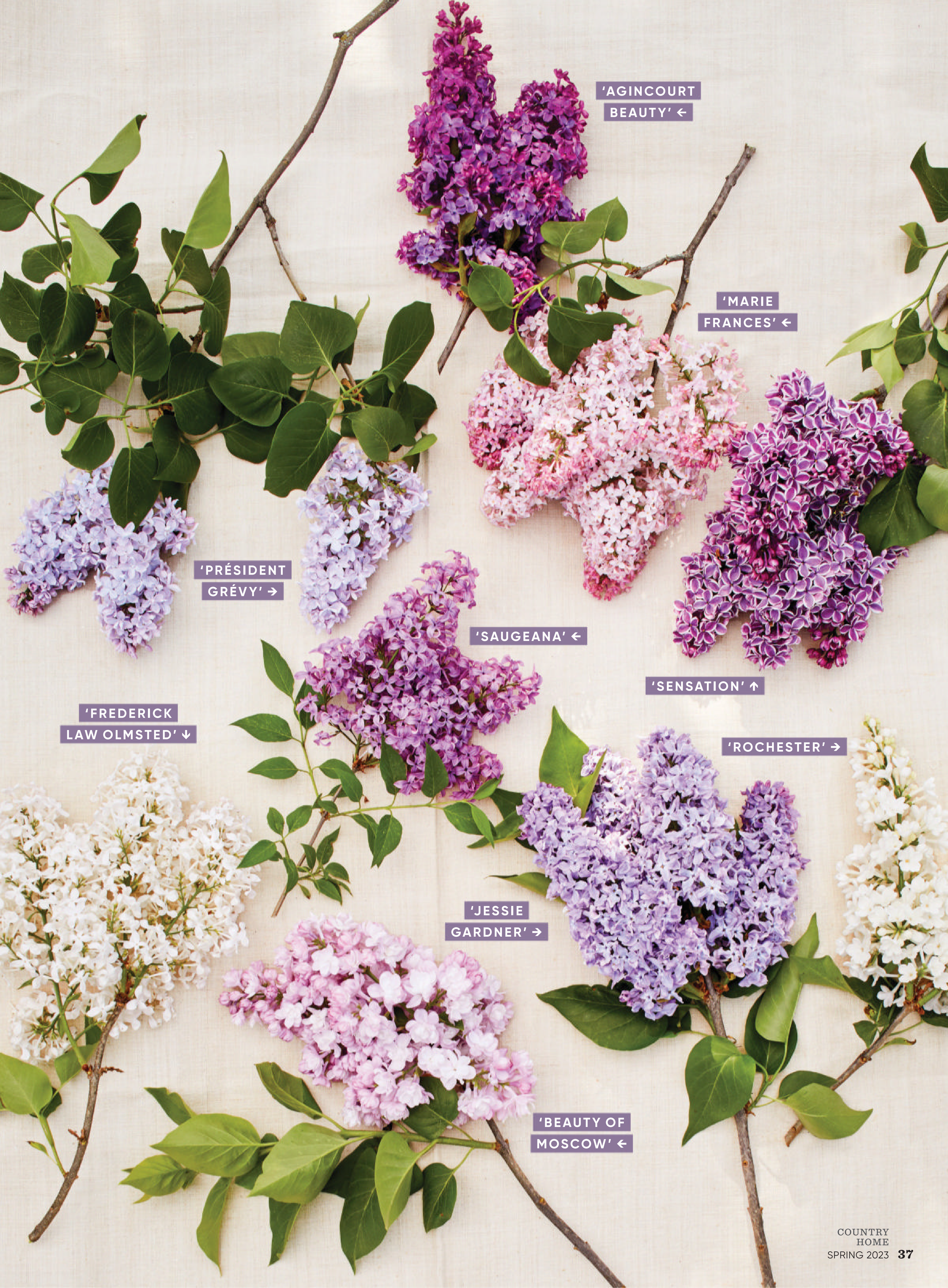
WATER When planting a new shrub, water if necessary to supplement rain for the first two years. Then leave the bush to its own devices, "unless there is a massive drought," Quinn says. A well-drained location is a must; standing water can spell death for a lilac.

SOIL Lilacs prefer alkaline-to-neutral soil with a loamy consistency. An acid pH might lead to issues with nutrient absorption. But again, lilacs are adaptable. "If your soil is relatively fertile, lilacs do not need additional fertilizer," Quinn says. Light fertilizing is recommended if your soil is poor. Generally, he layers on about half an inch of compost once every five years. "A thicker layer encourages roots to gravitate toward the surface," he warns. Surface roots might result in frequent wilting.

PRUNING Quinn is a major proponent of pruning mature lilacs on a regular basis. He removes older, less productive branches to encourage new growth. That said, he advises against removing more than a third of the overall plant. Timing is everything. Make cuts right after blooming in late May or early June. If lilacs are pruned later, they will forfeit flowers the following year. Beyond keeping a lilac tidy, pruning "opens up airflow into the bush," he says. Good air circulation and using drip irrigation instead of overhead watering help prevent powdery mildew. Although powdery mildew doesn't cause permanent harm to the plant, it does look unsightly.

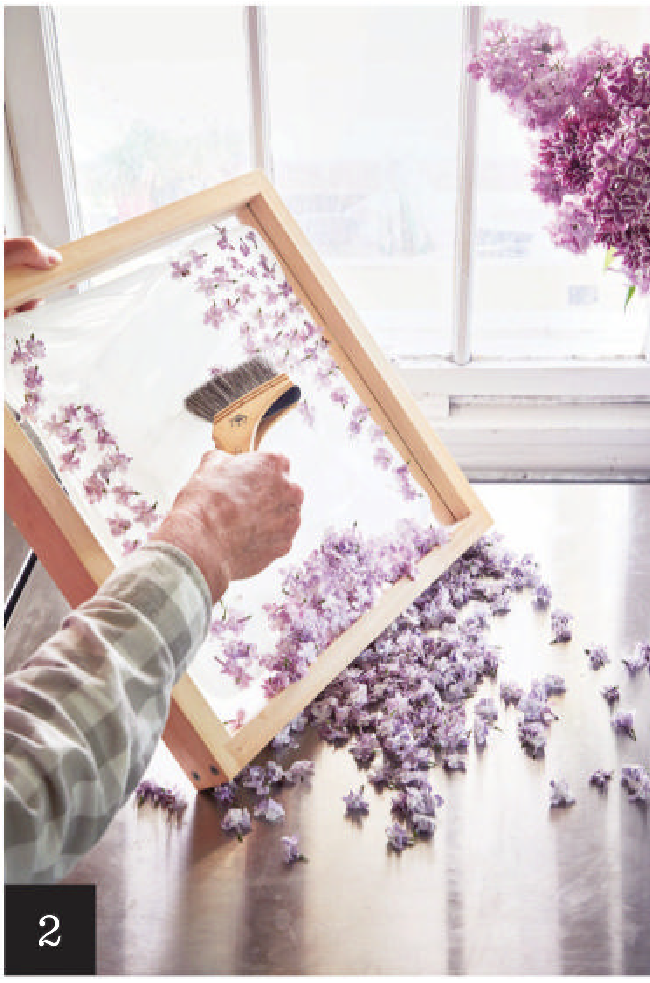
Lilac Varieties

Of the more than 20 species of lilacs, Cherry Valley's collection is primarily made up of the ultrafragrant and easily grown common lilac *(Syringa vulgaris)*. Shrubs range in size from 3 to 15 feet tall. Some flowers have four petals (like the bicolor 'Sensation'); others (like 'Beauty of Moscow') are more dense spires of petals.


'AGINCOURT BEAUTY' ←
'MARIE FRANCES' ←
'PRÉSIDENT GRÉVY' →
'SAUGEANA' ←
'SENSATION' ↑
'FREDERICK LAW OLMSTED' ↓
'ROCHESTER' →
'JESSIE GARDNER' →
'BEAUTY OF MOSCOW' ←

THIS PHOTO For longer-lasting flowers, Charle-Pan cuts early in the morning, snipping mature, woody branches rather than new growth. Before arranging flowers, she makes a blunt cut across the bottom of a branch and a slit that reaches an inch or so up to help it absorb water.

1



2

The Art of ENFLEURAGE

Charle-Pan Dawson's method for extracting the scent from lilacs, a process known as enfleurage, can be done with any fragrant flower. Here's how.

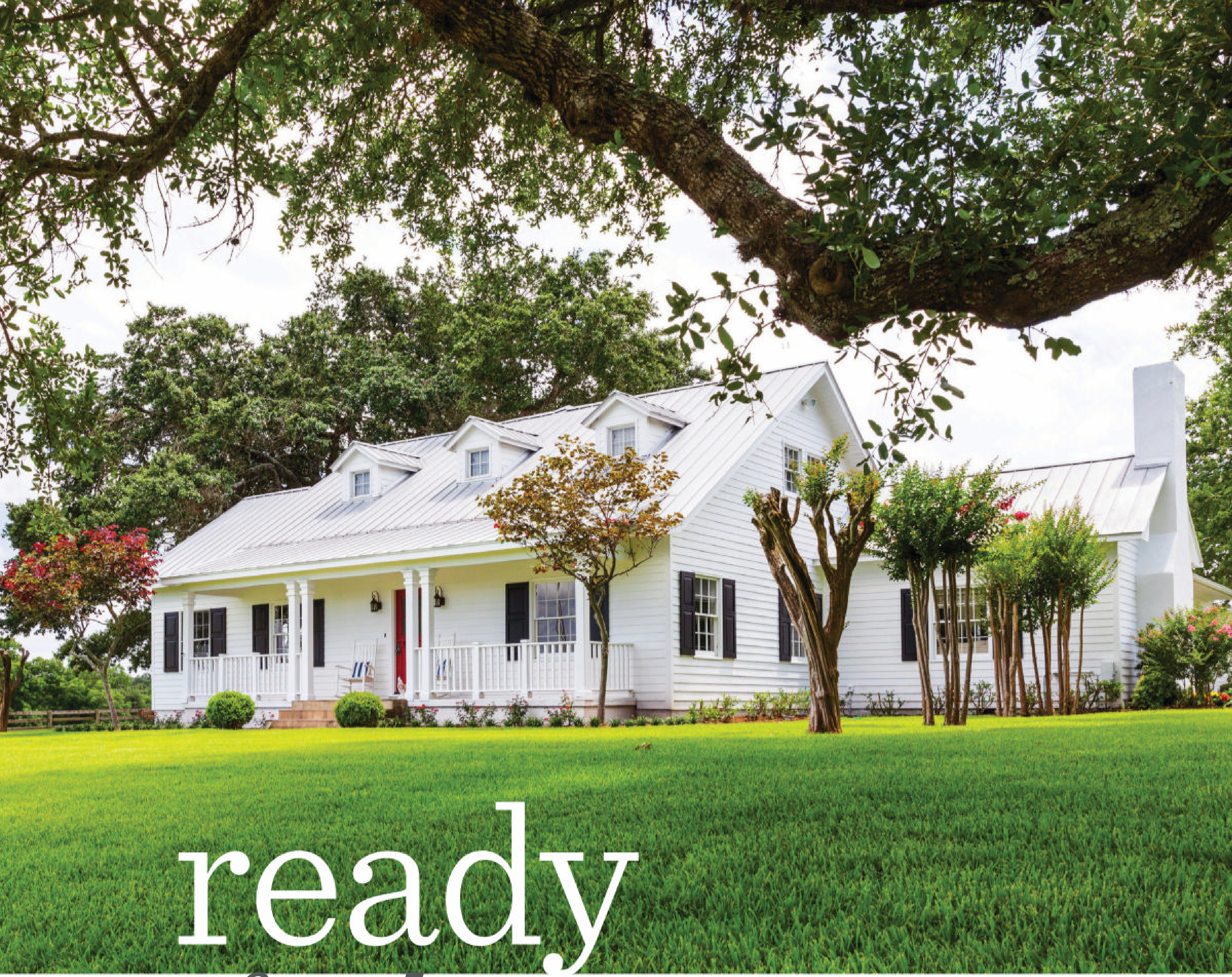
1. Spread a thin layer of solid, room temperature deodorized fat such as avocado butter or coconut oil on a tray (she uses a specialty tray, but a baking pan works fine).

2. Layer flowers on the fat, then cover with plastic wrap or a second tray. Keep at room temperature so fat stays solid; replace with new flowers daily for three to four weeks.

3. After removing the final flowers, scrape off pomade and store in a jar to use as a body moisturizer or solid perfume. For more info, see *cherryvalleylilacs.com.*

3

> **"I HAD NO IDEA OF THE COLLECTION'S MAGNITUDE OR SPLENDOR UNTIL MY FIRST SPRING ON THE PROPERTY."**
>
> —GROWER CHARLE-PAN DAWSON



ready *for the* weekend

A CARAVAN OF CITY FOLK DESCENDS ON THIS CHARMING FARMHOUSE ALMOST EVERY FRIDAY EVENING, ALL EAGER FOR SOME SLOWDOWN TIME SURROUNDED BY FAMILY. NO WORRIES—THE HOUSE IS DESIGNED TO ACCOMMODATE.

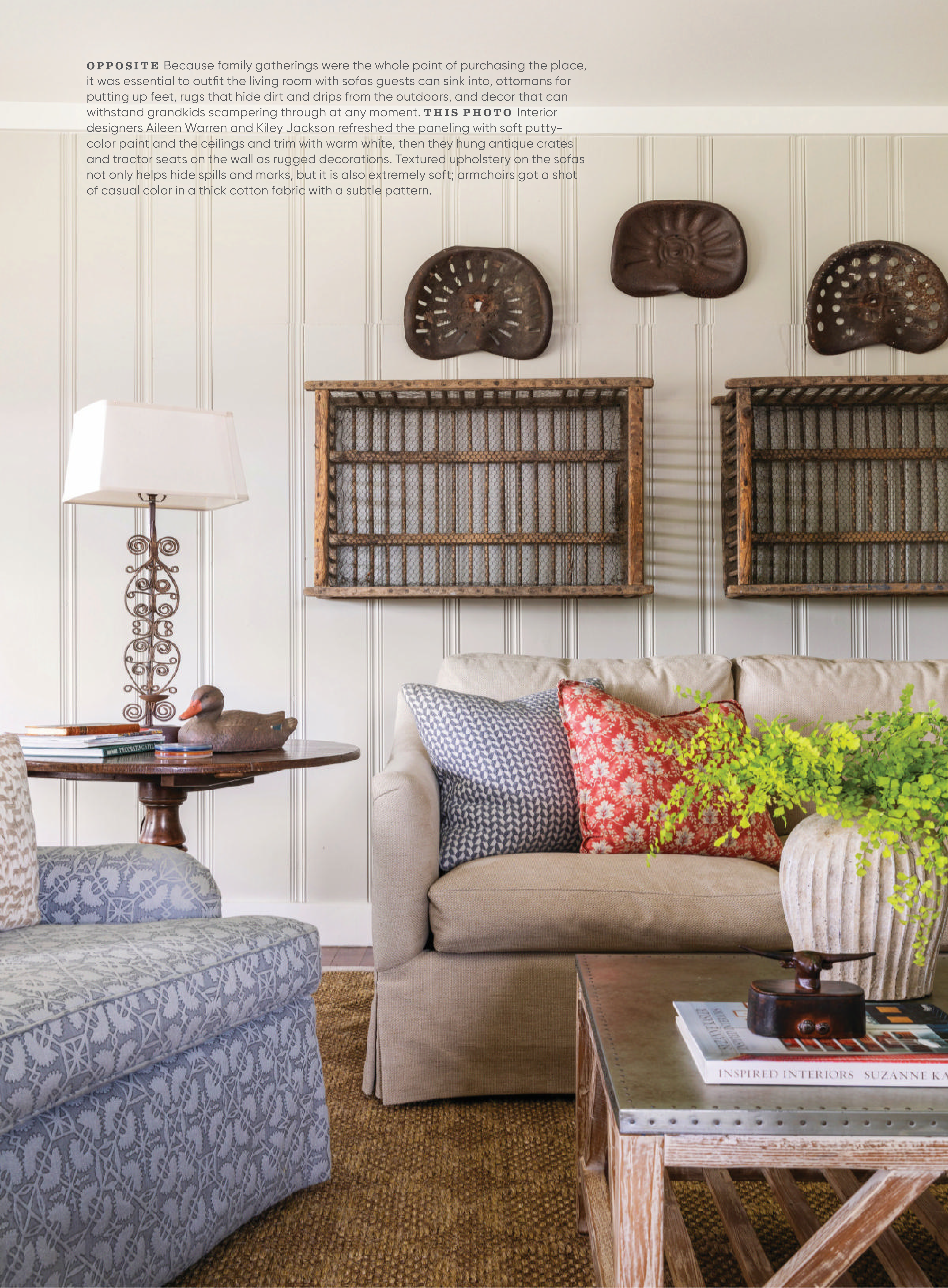
OPPOSITE A game table (and a matching one nearby) soaks in the sunshine against one wall—this is a hot spot during weekend visits to the Texas home. Drop leaves can expand both tables to seat six each—that way, several adults can gather 'round to play cards or board games, and come dinnertime, kids can crowd around to eat. **ABOVE** Built in 1895 in a small depression in the hollow, the farmhouse sits a little lower than everything around it—just enough to give every room an expansive view of the surrounding crape myrtle trees, split rail fence, and big Texas sky.

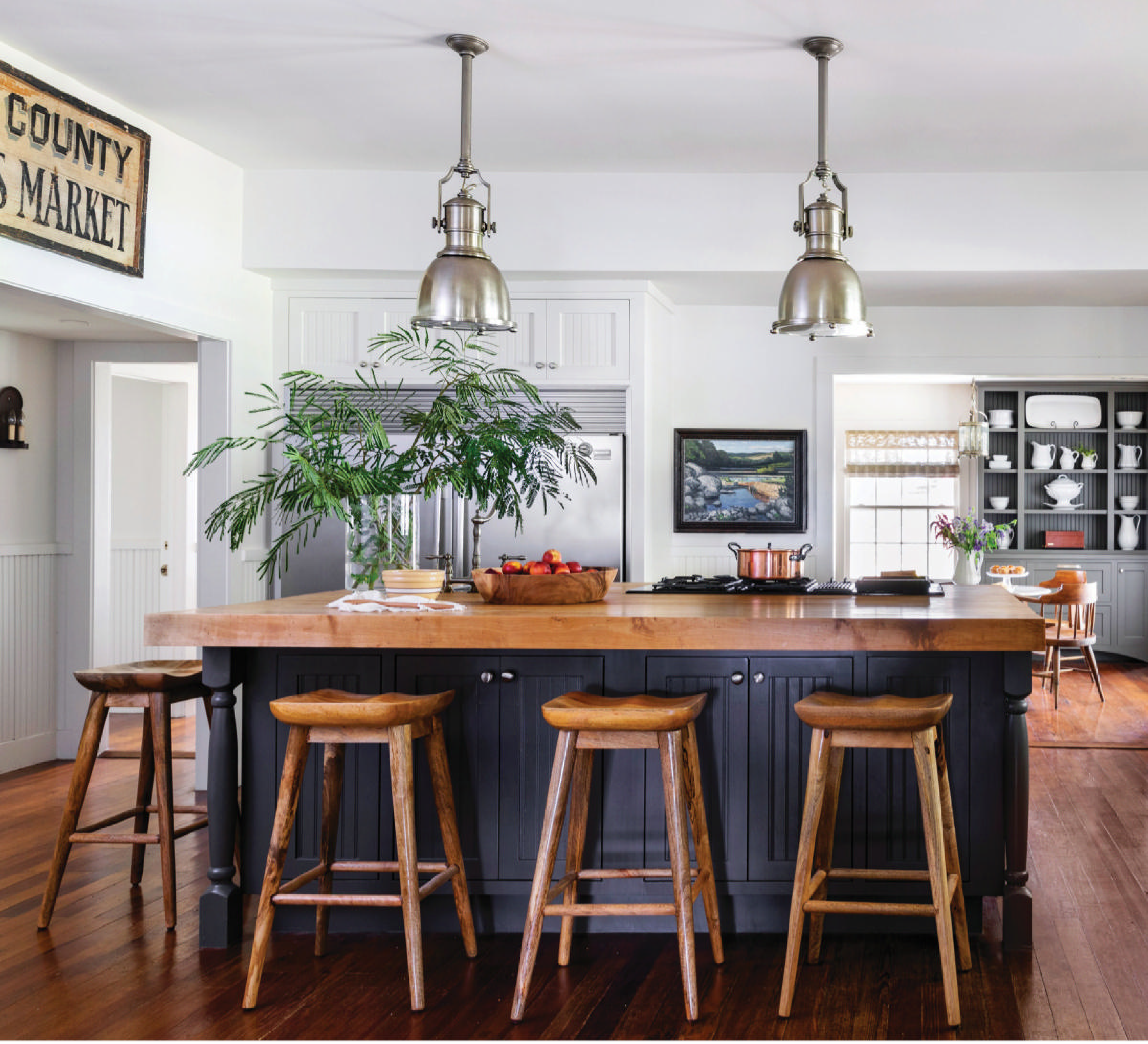
WRITTEN BY SARAH HALVERSON PHOTOGRAPHED BY JULIE SOEFER PRODUCED BY JESSICA BRINKERT HOLTAM

Monday through Friday, this 1895 farmhouse takes it nice and easy, **MOSTLY DOZING ON 140 SPRAWLING ACRES IN THE TEXAS COUNTRYSIDE. IT HAS SOME COMPANY—CARETAKERS WHO OVERSEE** the property, a few head of cattle, throngs of whitetail deer—but it leads a quiet existence during the workweek.

It might be saving its strength: Come Friday night, one car after another coasts along the curved driveway, barely braking before the passengers pile out of the vehicles, understandably happy for their stay at a weekend home designed for comfort and relaxation. The crowd includes the property owners, their grown children, an ever-increasing number of grandkids, and any friends who want to tag along—most making the 90-minute trek from Houston nearly every week. It's all in the name of hightailing it out of the city to soak up the good life found in the country: the property's rolling plains, early-morning coffee on the porch, dunks in the pool, and quality time with people they love.

OPPOSITE Because family gatherings were the whole point of purchasing the place, it was essential to outfit the living room with sofas guests can sink into, ottomans for putting up feet, rugs that hide dirt and drips from the outdoors, and decor that can withstand grandkids scampering through at any moment. **THIS PHOTO** Interior designers Aileen Warren and Kiley Jackson refreshed the paneling with soft putty-color paint and the ceilings and trim with warm white, then they hung antique crates and tractor seats on the wall as rugged decorations. Textured upholstery on the sofas not only helps hide spills and marks, but it is also extremely soft; armchairs got a shot of casual color in a thick cotton fabric with a subtle pattern.

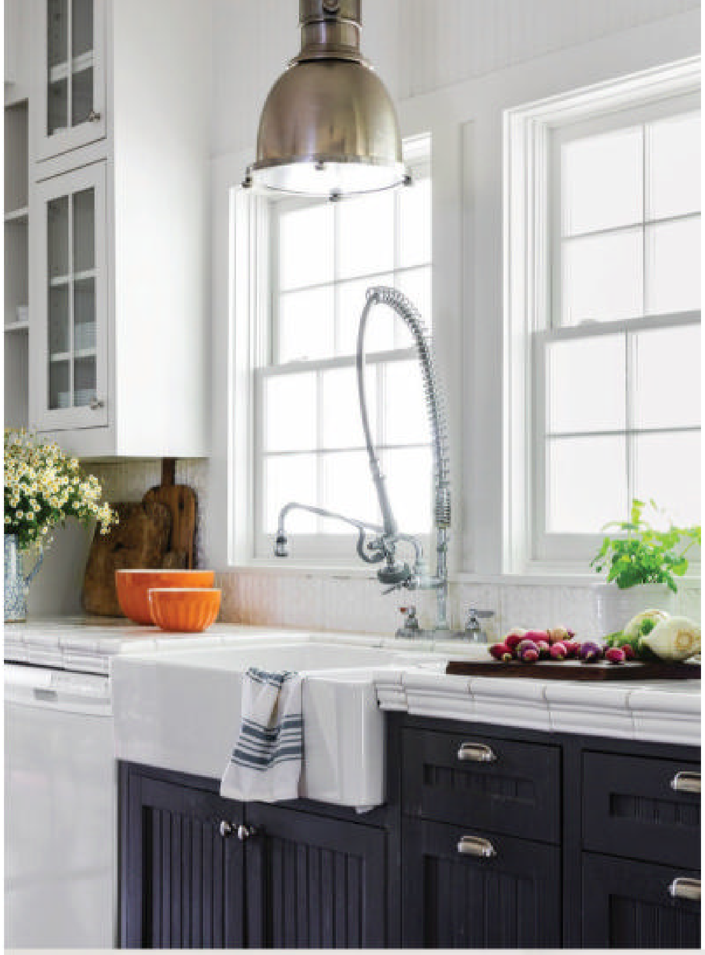




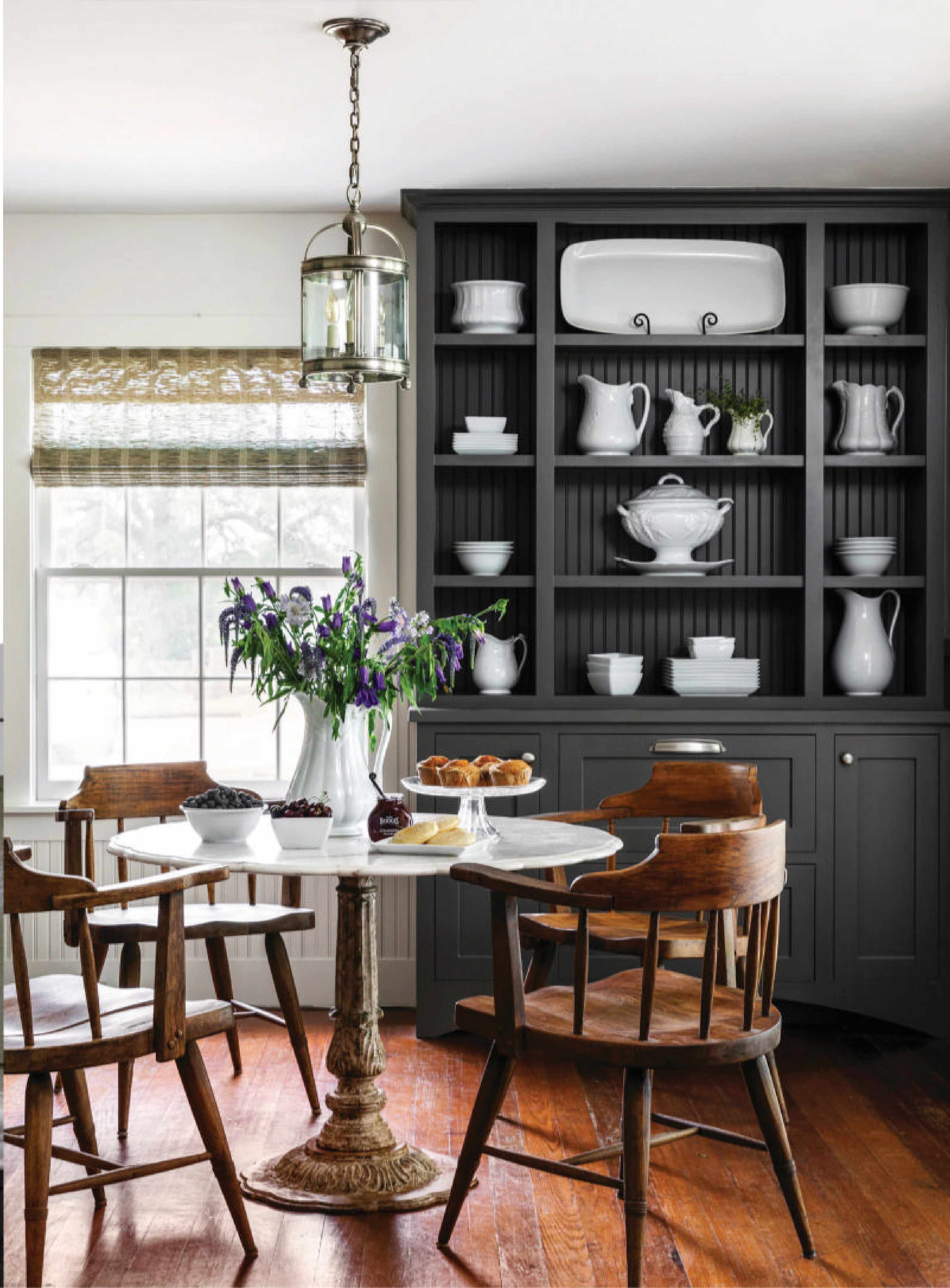
The 3,800-square-foot farmhouse is well-prepared for all these guests. That's because interior designers Kiley Jackson and Aileen Warren of Jackson Warren Interiors in Houston were involved in the home's refreshment from the get-go, Jackson even doing a walk-through with the homeowners before they bought the place. The house was older, yes, but it was in fine shape, having been sturdily built more than a century before and carefully updated over the decades. Wood paneling covered several walls and ceilings, longleaf pine floors beamed underfoot, and long ago the kitchen and bathrooms had undergone tasteful renovations. Most rooms needed just fresh paint, a slew of sofas and chairs to seat a crowd, and a smattering of tables to host meals as well as rousing rounds of cards and Bunco.

To create the cozy country retreat, Jackson and Warren artfully mingled furniture and accessories from three main sources: items that came with the

ABOVE The kitchen is plenty spacious for a crowd, anchored by a butcher-block-topped island that includes seating on two sides. **OPPOSITE, BOTTOM LEFT** Existing cabinets were painted in Benjamin Moore Kendall Charcoal, a chameleon color that tends toward purple, blue, or even green depending on the light. "It's really adaptable," Jackson says. "And the 1950s counters and backsplash don't look dated at all—this house is the perfect setting for them."



LEFT The kitchen needed mercifully little work, having been overhauled in the 1950s with classic tile counters, solid wood cabinets, and a painted tin backsplash. It was updated more recently with a deep apron-front sink, industrial pendant lighting, and new appliances. **BELOW** In the breakfast room, a built-in hutch painted the same gray as the kitchen cabinetry to tie the adjacent rooms together, offers open shelves for vintage white stoneware. A marble and iron pedestal table is surrounded by barrel-back wooden chairs that came from a schoolhouse, dating to 1886, that's also on the property. "Who knows how old those are?" Jackson says. "They could be multiple generations old."

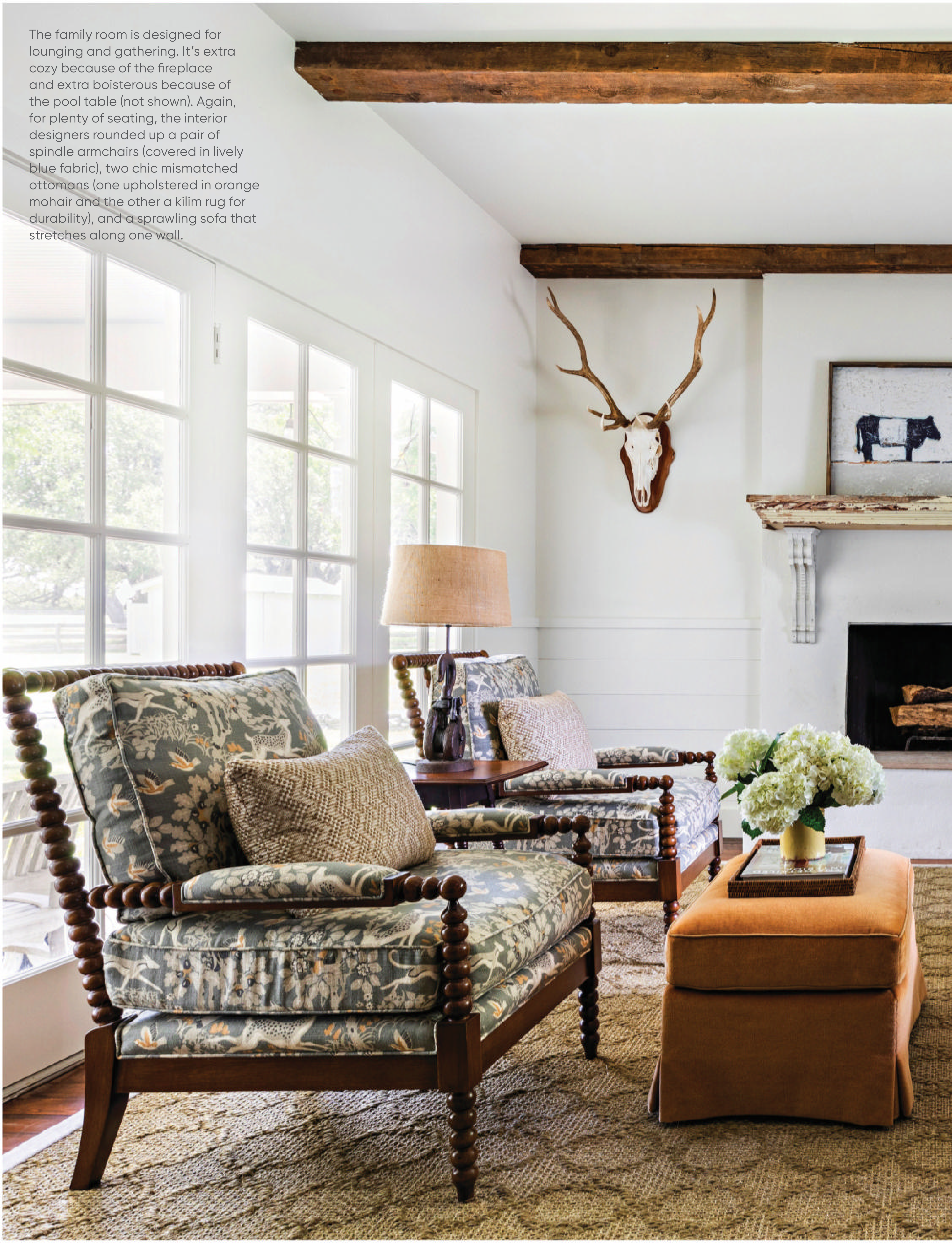


property, new pieces from a favorite upholstery shop in Houston, and fortuitous finds from Round Top, an antiquing hub just down the road (some of the vintage items were literally found on the side of that road). In fact, the homeowners often texted the designers with photos before pulling the trigger on a purchase. “The way we like to work is we get in the space, take its dimensions, draw in the ideal sizes of furniture, and give that information to the clients in case they want to source certain things themselves,” Jackson says. “It makes the process easier, and we love that collaboration.” Nearly every room includes one or two Round Top treasures.

This meaningful mix gives the farmhouse a strong sense of its own history—plus a modern touch that caters to the discerning city dweller. The city folk, after all, are the home’s most frequent and cherished company. □

RESOURCES, SEE PAGE 110.

LEFT For holidays and family celebrations, the formal dining room steps into service. This space already had beautiful bones, including dark-stained beaded board on the ceiling and original shiplap on the walls. Jackson and Warren simply invited in a spacious table with scrolled iron legs (which let light from the windows pass through), Windsor chairs (no cushions needed), and vintage art. **BELOW LEFT** A weathered-to-perfection bedroom dresser makes a handy place to keep dining linens and flatware organized and within arm's length. **BELOW** The long, well-worn bench and the metal hooks mounted above it came with the house. They both are rich in character and charm, but they're also practical for guests to use for putting on boots or hanging hats.



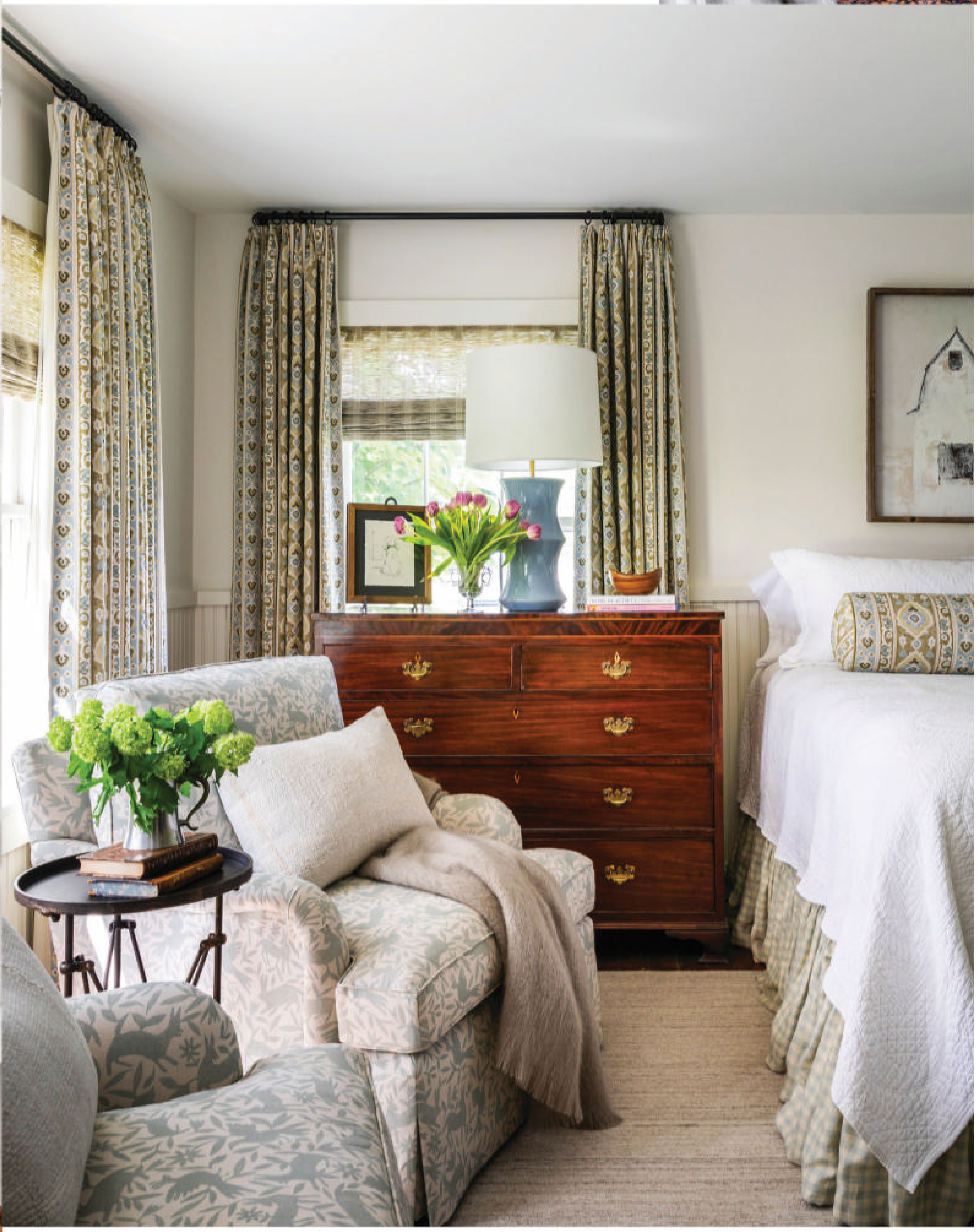
The family room is designed for lounging and gathering. It's extra cozy because of the fireplace and extra boisterous because of the pool table (not shown). Again, for plenty of seating, the interior designers rounded up a pair of spindle armchairs (covered in lively blue fabric), two chic mismatched ottomans (one upholstered in orange mohair and the other a kilim rug for durability), and a sprawling sofa that stretches along one wall.

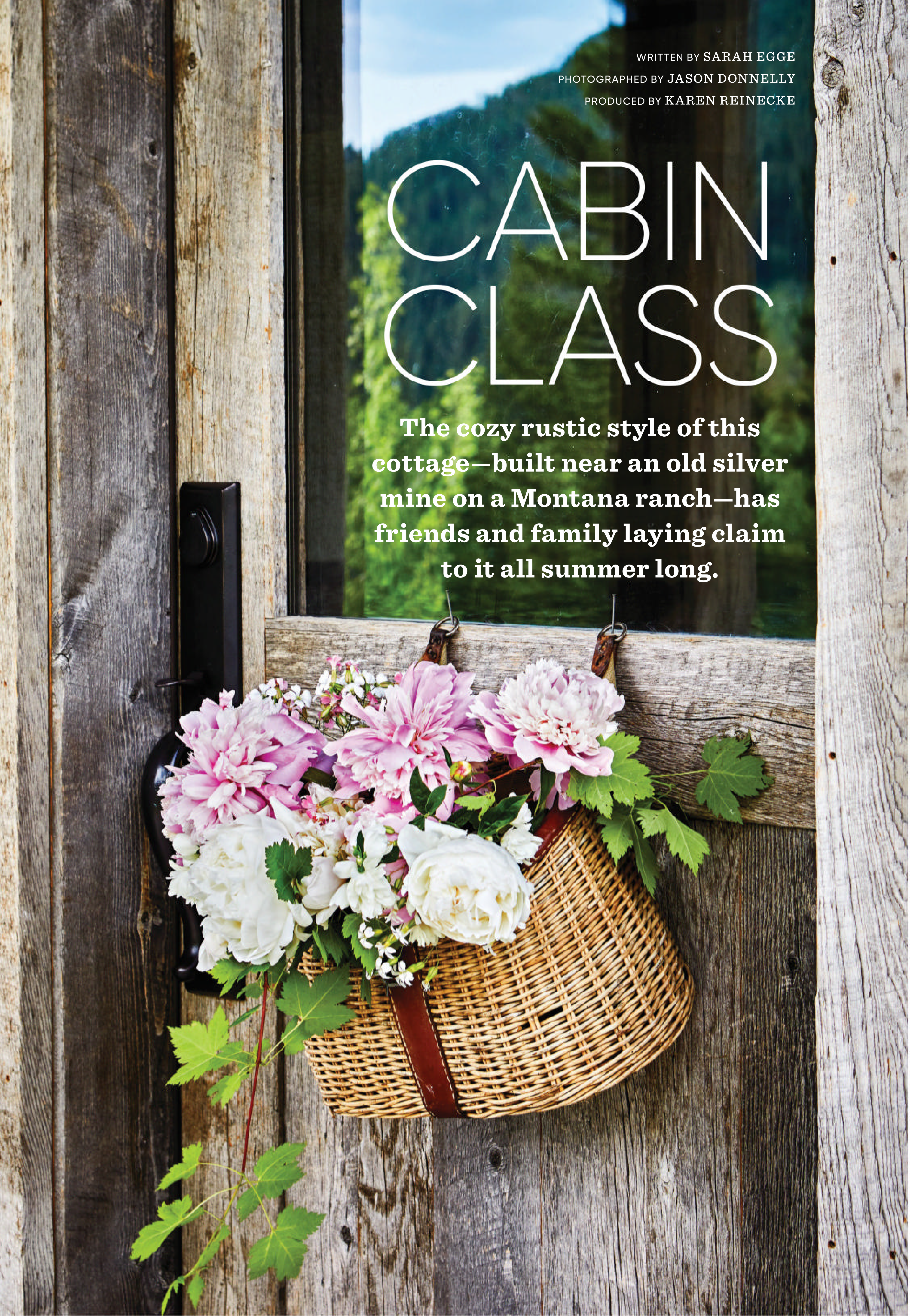
DECORATING IN DETAIL

> **“The clients wanted furniture to be comfortable upholstery, sofas you could sink into, overstuffed lounge chairs—really comfortable and casual.”**
>
> —INTERIOR DESIGNER AILEEN WARREN

> “This house is just 90 minutes outside of Houston, but it feels remote. You’re getting peace and quiet and the beautiful landscape, and it’s an easy drive from the city.”
>
> —AILEEN WARREN

LEFT The spacious farmhouse has five bedrooms, including this second-floor beauty clad in original shiplap, to quarter the troops when they're in town. Ceilings on the second floor don't quite clear 7½ feet, so white was chosen for walls and bedding to make the rooms seem more spacious. **RIGHT** The homeowners insisted on king-size beds in every room, "so they're comfortable for kids and spouses and grandchildren," Jackson says, "which means there's room for a small nightstand on the side and not much else. But you really don't spend a lot of time in your bedroom here." Roman shades at the window can be adjusted to filter early-morning sun without interfering with the verdant view outside. **BELOW** As in other bedrooms, a lowboy dresser subs as a nightstand; it's plenty long for a lamp and books, plus there's drawer after drawer for clothing and gear, enough so the homeowners can leave some of their things at the house. Two new armchairs—upholstered in a whimsical fabric woven with animals and leaves—provide a quiet spot to unwind after a full day.

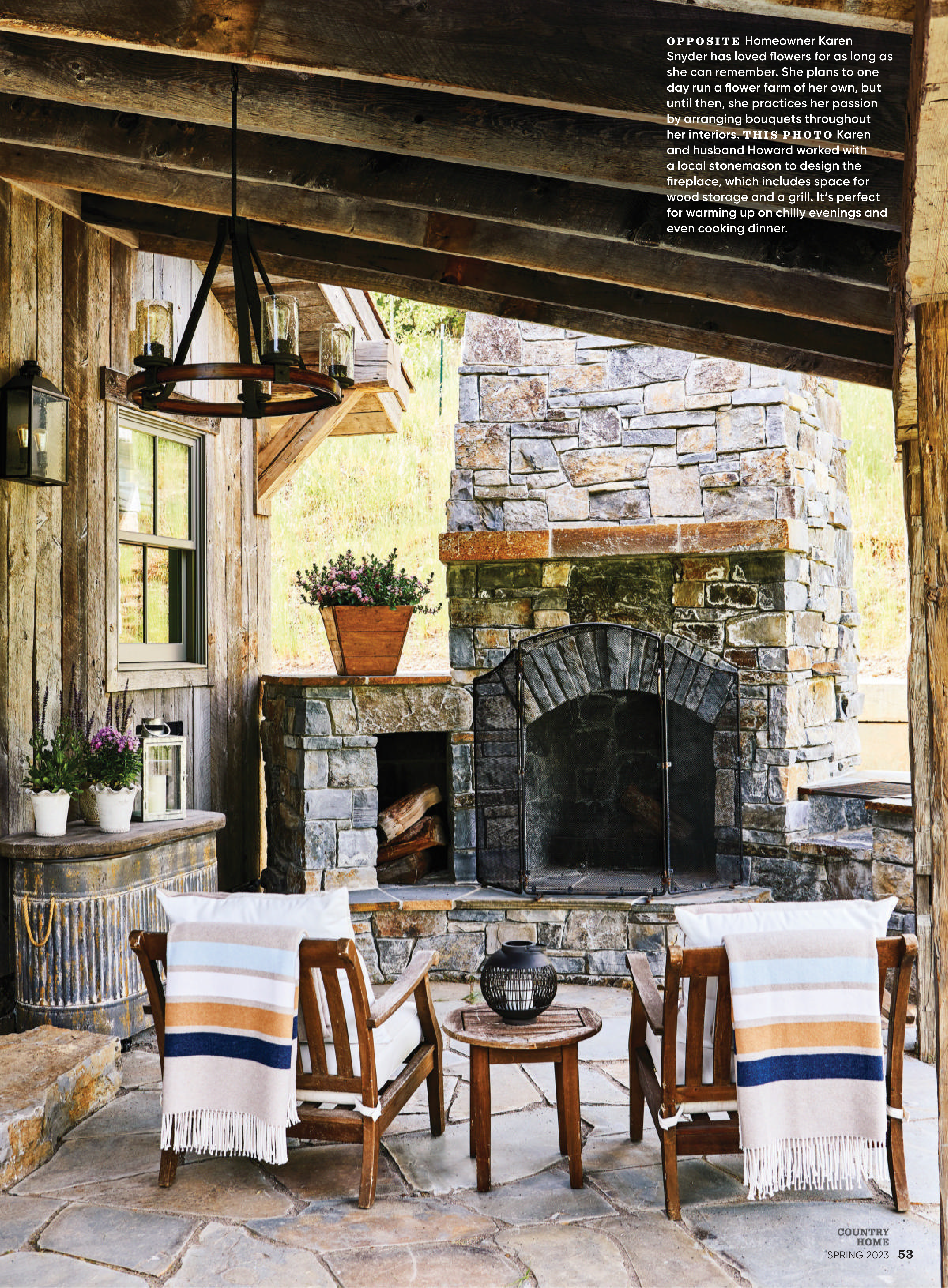




WRITTEN BY SARAH EGGE
PHOTOGRAPHED BY JASON DONNELLY
PRODUCED BY KAREN REINECKE

CABIN CLASS

The cozy rustic style of this cottage—built near an old silver mine on a Montana ranch—has friends and family laying claim to it all summer long.



OPPOSITE Homeowner Karen Snyder has loved flowers for as long as she can remember. She plans to one day run a flower farm of her own, but until then, she practices her passion by arranging bouquets throughout her interiors. **THIS PHOTO** Karen and husband Howard worked with a local stonemason to design the fireplace, which includes space for wood storage and a grill. It's perfect for warming up on chilly evenings and even cooking dinner.

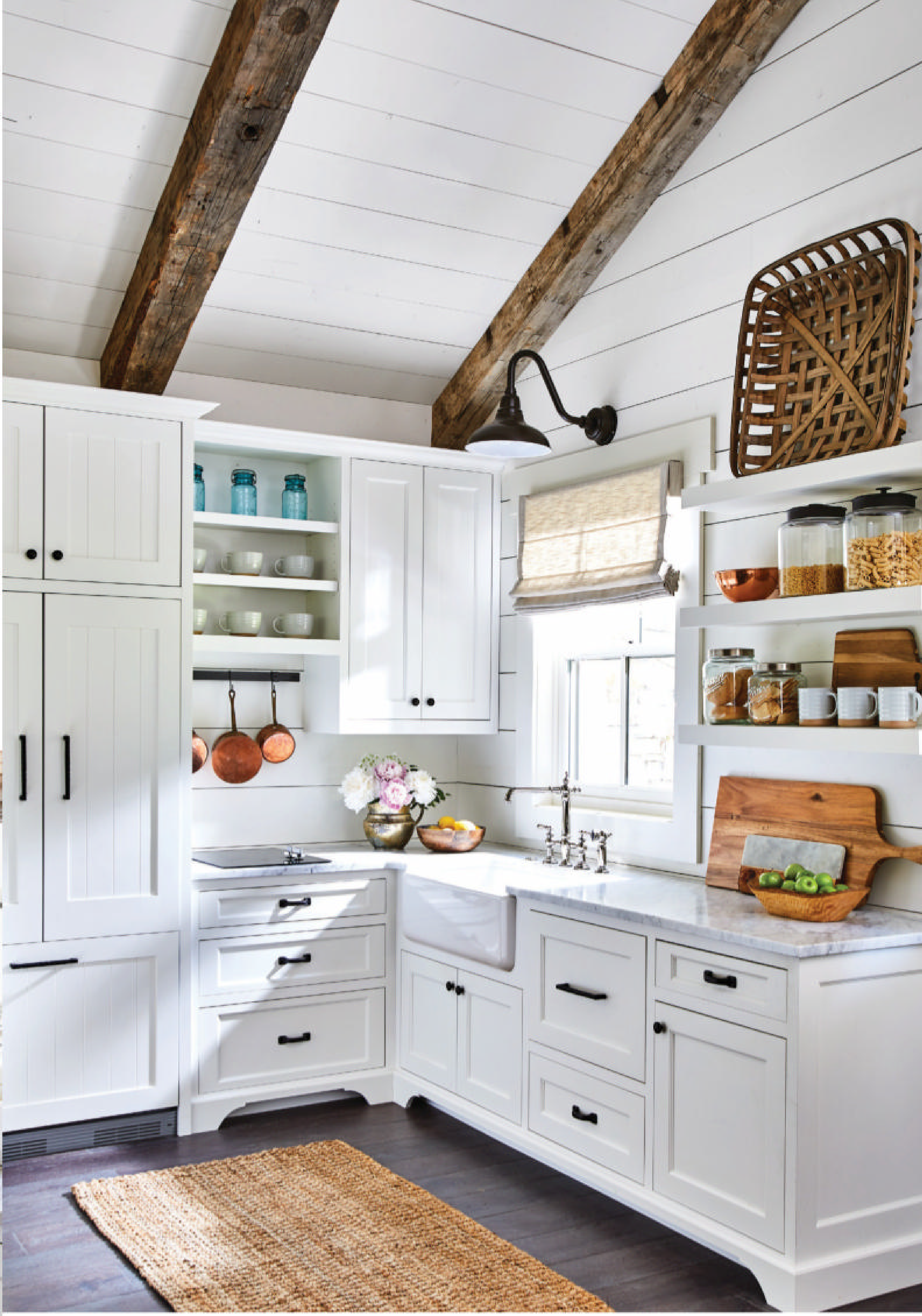
W**HILE HIKING A HILLSIDE ON THEIR 500-ACRE RANCH NEAR LIVINGSTON, MONTANA, KAREN AND HOWARD** Snyder found something precious. "Our caretaker told us there was once a silver mine up there and took us to an old wagon trail leading to it," Karen says. While exploring the trail, Howard spotted a flat portion of land that would offer just enough space to build an 800-square-foot cottage.

"There's this beautiful treetop view through the aspen and pine trees," Karen says. When they returned from the hike, the couple sat on the porch of the main house and came up with a plan. "We literally sketched it out on a piece of scrap paper," Karen says. "It's probably the simplest cottage we designed, and I like it the best. I had such a clear vision; it was a fun and easy process and came together quickly."

The cottage, completed in 2019, is the third guest space the Snyders have added to their ranch after envisioning a compound where family and friends could gather all summer. Karen, who showcases design ideas on

ABOVE Karen, a blogger and former fashion model and event planner, brought her design eye to the ranch when she and Howard bought it nine years ago. **RIGHT** The couple had followed a timeworn wagon trail to reach the original building site for a guest cottage on Crow Hollow Ranch, so they made it easier to hike to with a defined stacked-stone path. Covered porches ensure there are plenty of seating spots to take in the mountain panorama from this valley near Yellowstone National Park.

OPPOSITE Working with the tones in the living room's striking wood-paneled wall, Karen chose a slate blue sectional and suede swivel chairs in a caramel color. While walking past a cowboy painting in her ranch house one day, she realized it would perfectly play off the color combo in the guest cottage and moved it here. "I often do that—move things around—to make things feel cohesive through the different living spaces on the ranch," Karen says. **RIGHT** Engineered-wood floors with gray undertones flow through the cottage and provide a neutral base for the light, bright kitchen. **BELOW** A porcelain apron-front sink, bridge-style faucet, and linen Roman shade are elegant notes that keep the cottage feeling extra special. Karen used the same marble she has in the main ranch kitchen for the countertops because she likes how they age and show patina with use.



her popular blog and Instagram account, @SanctuaryHomeDecor, knew she wanted a full kitchen in the pint-size space. She also specified a king-size bed for the bedroom and a roomy sectional in the living area. The cottage lives large while maintaining its cozy vibe thanks to these well-thought-out amenities and the spacious feel created by the vaulted ceiling.

The spaces are defined by hefty, salvaged barnwood beams, and reclaimed barnwood paneling that runs vertically points to the ceiling height. The weathered boards also wrap the exterior, appear in a custom bath vanity, and make up an accent wall in the bedroom. Karen says there are plenty of suppliers of repurposed wood in Montana, but the boards that have been sun-bleached to an aged gray color are hard to find. "I love using gray in my designs," she says. "I think these boards are a little more

ABOVE A small, rustic table performs desk duty in the bunk room. Its weathered finish harmonizes with the tones of the old barnwood used to make the new sliding door. **OPPOSITE** Initially, the Snyders thought the cottage would have one bedroom. "But then we figured out there was space for a bunk room," Karen says. Made from salvaged wood, the bunks hold twin-size mattresses. Drawers below hold guests' clothes and extra linens. "I keep two sets of bedding for every bed on the ranch," Karen says. "I do a lot of laundry!"

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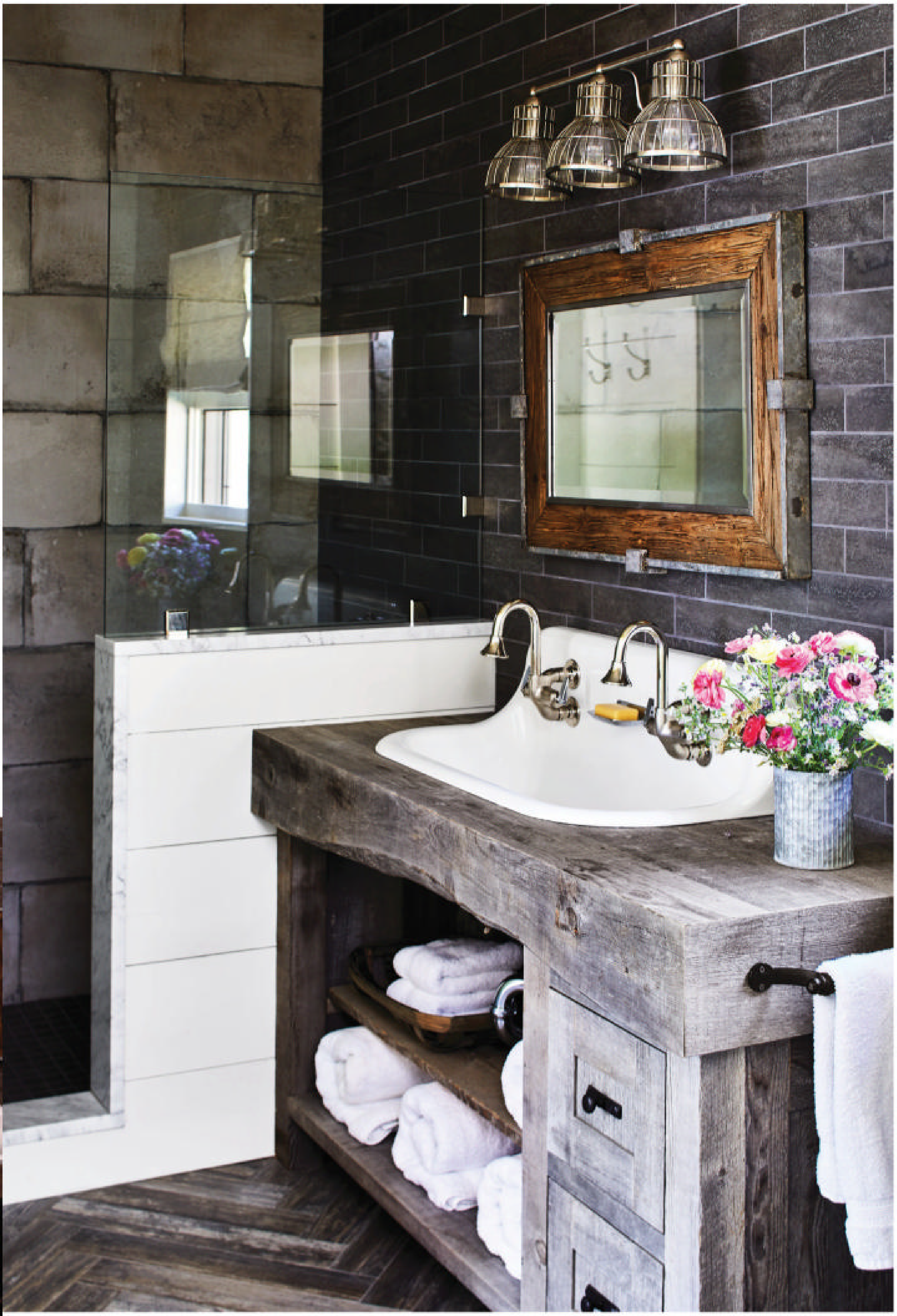
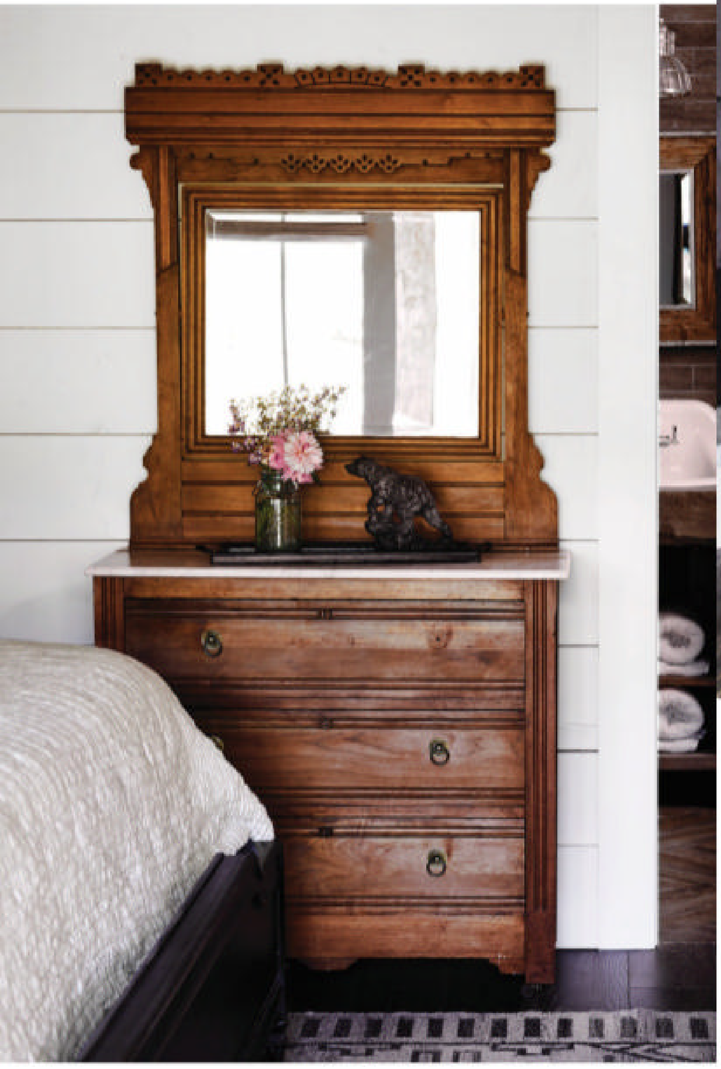
“I NEED FURNITURE TO LOOK NICE, BUT, MOST IMPORTANT, IT HAS TO BE USER-FRIENDLY. WE HAVE DOGS, KIDS, HORSES, COWBOY BOOTS, AND MUD LIKE CRAZY. IF IT’S GOING TO MAKE ME NERVOUS, I DON’T WANT IT.”

—HOMEOWNER KAREN SNYDER

OPPOSITE Fitting a king-size bed into the bedroom didn't leave room for much else, but Karen insisted. "I just think they're the most comfortable for guests," she says. To keep the feeling as light as possible, she chose one with an upholstered natural linen headboard and dressed it in pale-color bedding. **RIGHT** Bathrooms on ranches are hardworking spaces, but Karen brought in a little luxury with a large walk-in shower. A wall of basalt stone tiles keeps the space waterproof. Even the custom vanity, which is made from salvaged beams and wood, was treated to a coat of sealant. "It maybe doesn't seem the most logical to have a wood countertop, but it has worn beautifully," Karen says. **BELOW** "Howard was not excited when I found this dresser at an antiques store because he doesn't tend to like pine furniture, but I asked him to trust me," Karen says with a laugh. "I like the way it blends with the caramel-color chairs in the living room. And once it was in place, he got it."





refined, not too mountain rustic, and work well with the white shiplap without too much contrast in style."

In every decision, Karen aimed for the middle ground—a blend of cabin and cottage. She wanted the home to have a reclaimed wood feel while staying bright and white. Painted walls and light-color linens and rugs counterbalance the darker wood tones. In the kitchen, Karen selected white cabinets and counters. She concealed the stainless-steel refrigerator behind cabinet panels to keep the room's look in line with the rest of the house.

"This cottage is everyone's favorite place to stay on the ranch," Karen says. "It's kind of tucked away and so special. You can hear the creek from the porch and inside the cottage. It's perfect." □

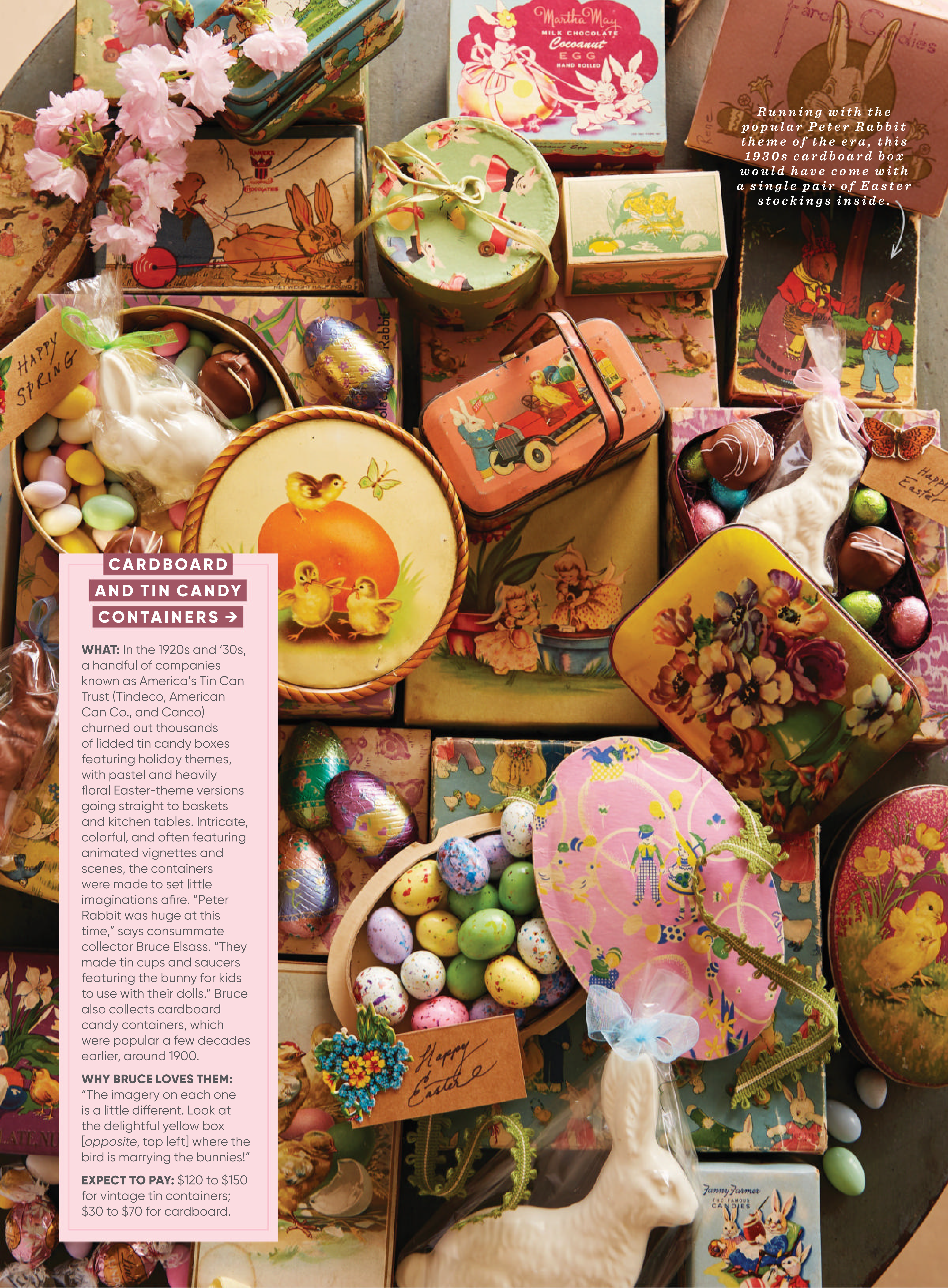
RESOURCES, SEE PAGE 110.

WRITTEN BY **SHAILA WUNDERLICH** PHOTOGRAPHED BY **KRITSADA** PRODUCED BY **KARIN LIDBECK-BRENT**

Bunte
ATE, NUT and FRUIT EGG
Happy Easter

SPRING FLINGS

PRETTY, PASTEL, PETITE, AND OFTEN CANDY-CENTRIC, THE EASTER CATEGORY OF BRUCE ELSASS' EXTRAORDINARY HOLIDAY COLLECTIONS JUST MAY BE THE SWEETEST. LET HIS CLEVER DISPLAYS INSPIRE YOUR OWN HUNTING AND GATHERING THIS SEASON.


Martha May
MILK CHOCOLATE
Cocoanut
EGG
HAND ROLLED
HAPPY SPRING
Happy Easter
Happy Easter
Fanny Farmer
THE FAMOUS CANDIES

Running with the popular Peter Rabbit theme of the era, this 1930s cardboard box would have come with a single pair of Easter stockings inside.

CARDBOARD AND TIN CANDY CONTAINERS →

WHAT: In the 1920s and '30s, a handful of companies known as America's Tin Can Trust (Tindeco, American Can Co., and Canco) churned out thousands of lidded tin candy boxes featuring holiday themes, with pastel and heavily floral Easter-theme versions going straight to baskets and kitchen tables. Intricate, colorful, and often featuring animated vignettes and scenes, the containers were made to set little imaginations afire. "Peter Rabbit was huge at this time," says consummate collector Bruce Elsass. "They made tin cups and saucers featuring the bunny for kids to use with their dolls." Bruce also collects cardboard candy containers, which were popular a few decades earlier, around 1900.

WHY BRUCE LOVES THEM: "The imagery on each one is a little different. Look at the delightful yellow box [*opposite*, top left] where the bird is marrying the bunnies!"

EXPECT TO PAY: $120 to $150 for vintage tin containers; $30 to $70 for cardboard.

Happy Easter
Happy Easter
EN COMPANY, PROVIDENCE, R.I.

Connecticut collector and home-goods designer Bruce Elsass shares his whimsical spring collections.

TIN TOYS ←

WHAT: The toys featured in the tabletop display, *opposite*, represent a wave of tin toys manufactured from the 1920s through '50s by a group of American (mostly Ohio-based) tin companies, including Wyandotte, Baldwin, J. Chein, and Ohio Art Co. The toys came packed with candy and miniature toys at purchase, switching to a strictly toy function once the goodies were gone. "Many of them were displayed at stores in boxes of 20 or more, and you selected one," Bruce says.

WHY BRUCE LOVES THEM: "Tin is probably my favorite category overall. I love the variation—you have buggies, carts, pails, and stand-alone animals."

EXPECT TO PAY: "None of it's cheap," Bruce says. "You'll pay $95 to $125 for the buckets; $85 and up for the animals pulling carts and wheelbarrows."

IN HIS 40 YEARS STUDYING AND COLLECTING ANTIQUE HOLIDAY DECOR, BRUCE ELSASS HAS OBSERVED ONE THROUGH LINE IN THE EASTER CATEGORY. "Almost all of it is themed around baby chicks, baby bunnies, baby ducks, and baby lambs," he says.

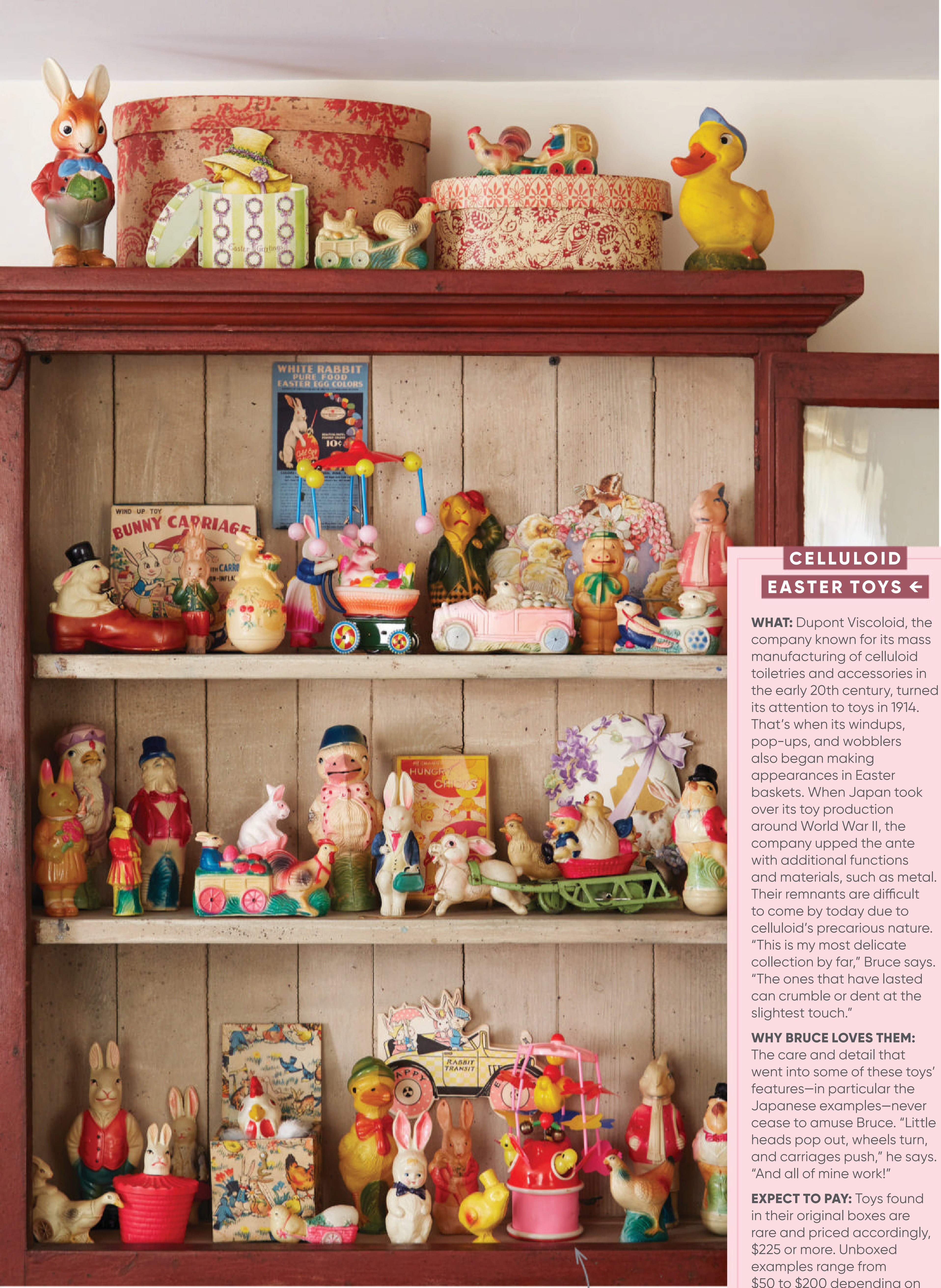
Bruce's collection features all that and then some—and a lot of it. Current counts include 55 baskets, 130 papier-mâché candy containers, 285 pressed cardboard eggs, and innumerable cards, boxes, and other ephemera. And counting. "Just today I got a call about some papier-mâché ducks and chickens someone wants me to see," he says. "I suppose I'd better go take a look."

As with his extensive Christmas and Halloween collections, Bruce got his start as a kid, when the infectious spirit of his holiday-happy parents made enchantment unavoidable. "They made it so fun," he says. "You got your new shoes and new suit, and in the suit pockets would be a handful of chocolates. We went to church with my mom in her killer corsage and new Easter hat, and when we returned, there would be Easter baskets hidden in the stove or the washer and dryer."

Bruce came to favor anything with colorful, intricate graphics—and, of course, anything involving candy. "Sometimes I still find the candy inside these antiques," he says. "A lot of it is melted or withered away at this point—or hard as a rock—but it's amazing how many people never touched it."

Whether researching for his work as a home-goods designer or for his personal collections, he never tires of poring over the pretty pieces or their history. "One of my favorite things to do in life is sit with my cup of coffee and select one or two pieces to study and admire," he says. "They get my imagination going every time." □

RESOURCES, SEE PAGE 110.



CELLULOID EASTER TOYS ←

WHAT: Dupont Viscoloid, the company known for its mass manufacturing of celluloid toiletries and accessories in the early 20th century, turned its attention to toys in 1914. That's when its windups, pop-ups, and wobblers also began making appearances in Easter baskets. When Japan took over its toy production around World War II, the company upped the ante with additional functions and materials, such as metal. Their remnants are difficult to come by today due to celluloid's precarious nature. "This is my most delicate collection by far," Bruce says. "The ones that have lasted can crumble or dent at the slightest touch."

WHY BRUCE LOVES THEM: The care and detail that went into some of these toys' features—in particular the Japanese examples—never cease to amuse Bruce. "Little heads pop out, wheels turn, and carriages push," he says. "And all of mine work!"

EXPECT TO PAY: Toys found in their original boxes are rare and priced accordingly, $225 or more. Unboxed examples range from $50 to $200 depending on condition and detail.

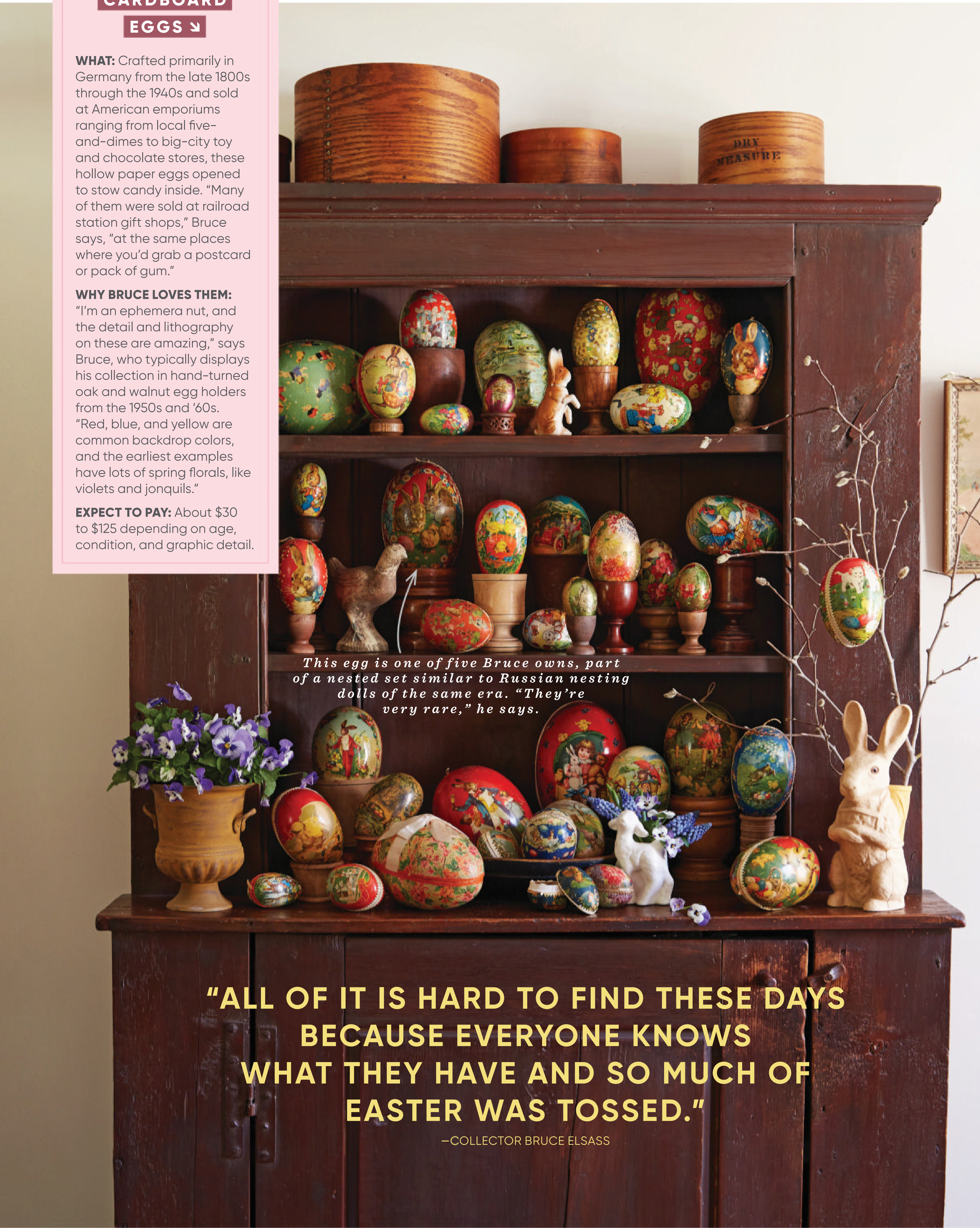
Wind up this Japanese-made egg carousel and watch its umbrella spin as baby chicks pop in and out.

PRESSED CARDBOARD EGGS ↘

WHAT: Crafted primarily in Germany from the late 1800s through the 1940s and sold at American emporiums ranging from local five-and-dimes to big-city toy and chocolate stores, these hollow paper eggs opened to stow candy inside. "Many of them were sold at railroad station gift shops," Bruce says, "at the same places where you'd grab a postcard or pack of gum."

WHY BRUCE LOVES THEM: "I'm an ephemera nut, and the detail and lithography on these are amazing," says Bruce, who typically displays his collection in hand-turned oak and walnut egg holders from the 1950s and '60s. "Red, blue, and yellow are common backdrop colors, and the earliest examples have lots of spring florals, like violets and jonquils."

EXPECT TO PAY: About $30 to $125 depending on age, condition, and graphic detail.



This egg is one of five Bruce owns, part of a nested set similar to Russian nesting dolls of the same era. "They're very rare," he says.

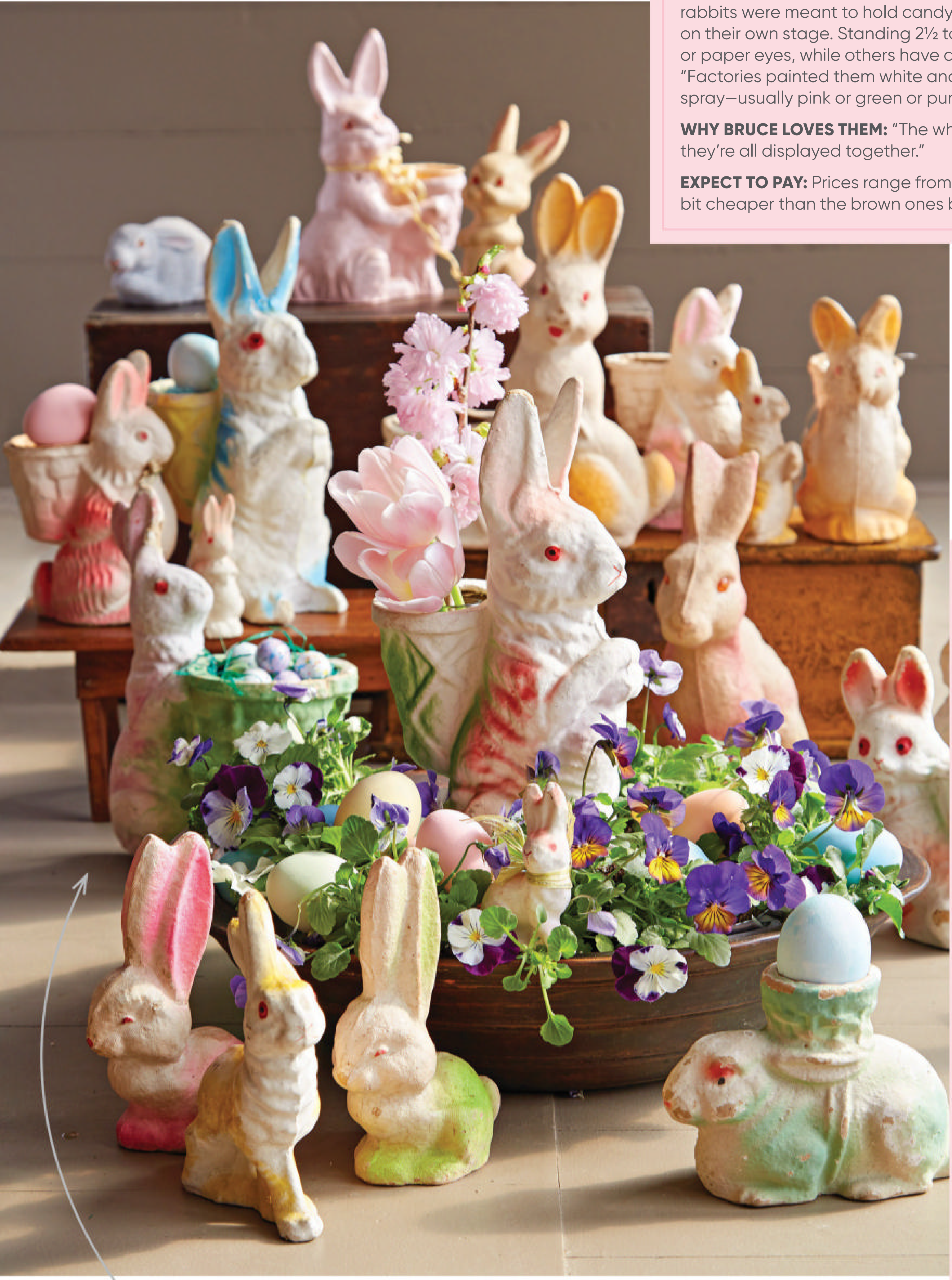
> "ALL OF IT IS HARD TO FIND THESE DAYS BECAUSE EVERYONE KNOWS WHAT THEY HAVE AND SO MUCH OF EASTER WAS TOSSED."
>
> —COLLECTOR BRUCE ELSASS

WHITE PAPIER-MÂCHÉ CANDY CONTAINERS ↙

WHAT: Manufactured at the same time as (and in greater numbers than) their brown counterparts, white painted papier-mâché rabbits were meant to hold candy. Bruce masses them for impact on their own stage. Standing 2½ to 20 inches tall, some have glass or paper eyes, while others have a barely-there spritz of color. "Factories painted them white and then gave them a final light spray—usually pink or green or purple—to finish them off," he says.

WHY BRUCE LOVES THEM: "The whites look pretty stunning when they're all displayed together."

EXPECT TO PAY: Prices range from about $60 to $125. "These are a bit cheaper than the brown ones because there are more of them."



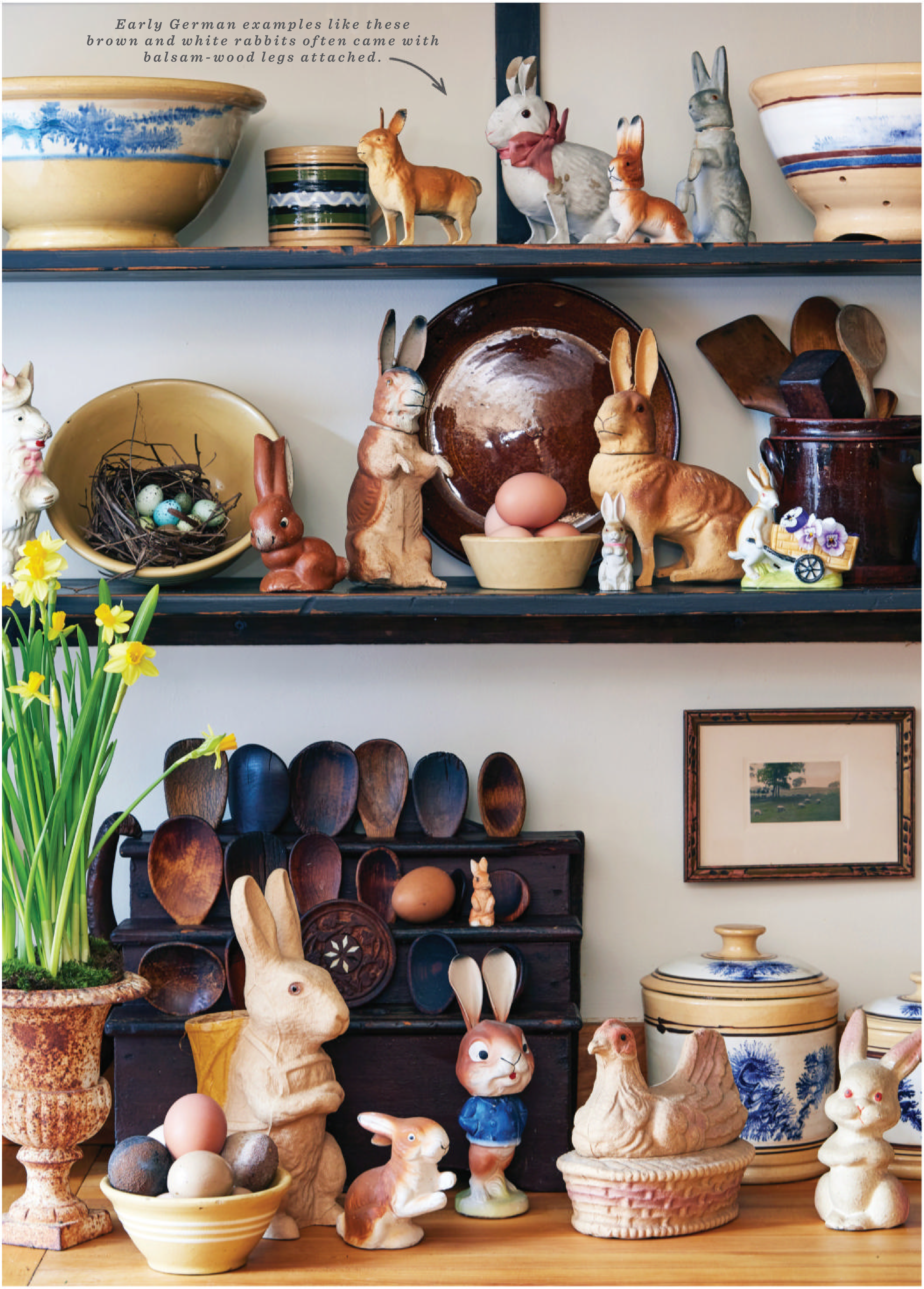
With any of these categories, the animals that hold their baskets in front are rarer than the ones whose baskets are strapped on behind.

PAPIER-MÂCHÉ RABBIT CANDY CONTAINERS →

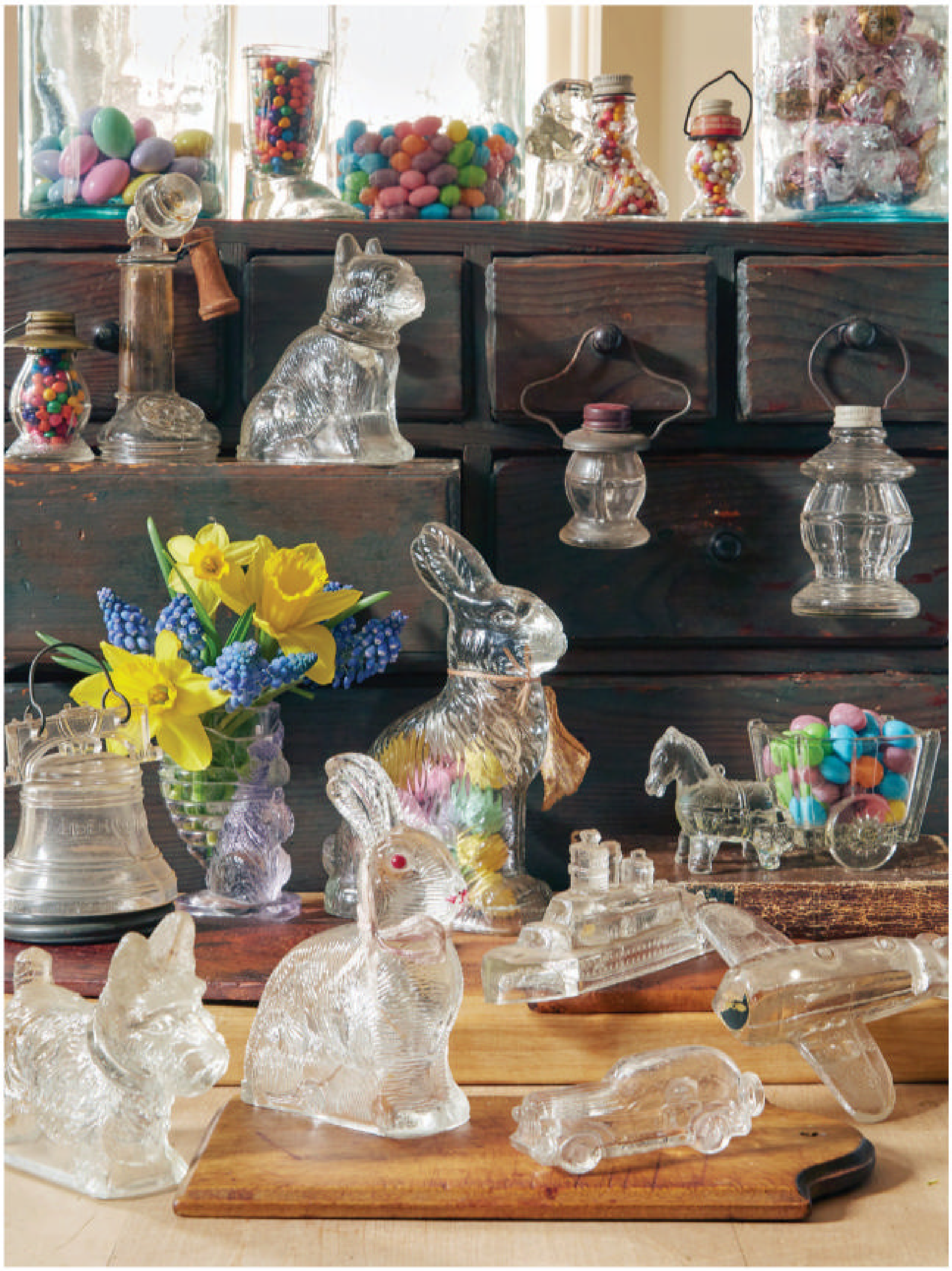
WHAT: Due to their cheap and easy-to-construct nature, papier-mâché products were at one time a mass market in America. The first phase came from Germany in the 1890s and, in the 1930s through the '50s, a second phase emerged from Milwaukee's Unger Doll & Toy Co. and Buffalo's F.N. Burt Co. Easter containers typically took a rabbit form, with heads that removed to reveal hollow insides for storing candy. Most had glass eyes and ears styled from perked to floppy. "They were all hand-painted, and many of the brown ones are quite realistic," Bruce says.

WHY BRUCE LOVES THEM: "They're a great combination of cheap yet also extremely impressive looking. It's hard not to be taken by the bigger ones especially."

EXPECT TO PAY: You'll pay $160 and up for the earliest German examples and $95 and up for later American versions. Bruce paid $225 for the large seated brown bunny on the lower black shelf, *opposite.*



Early German examples like these brown and white rabbits often came with balsam-wood legs attached.



The souvenir that started it all, the 1876 Centennial Exhibition Liberty Bell.

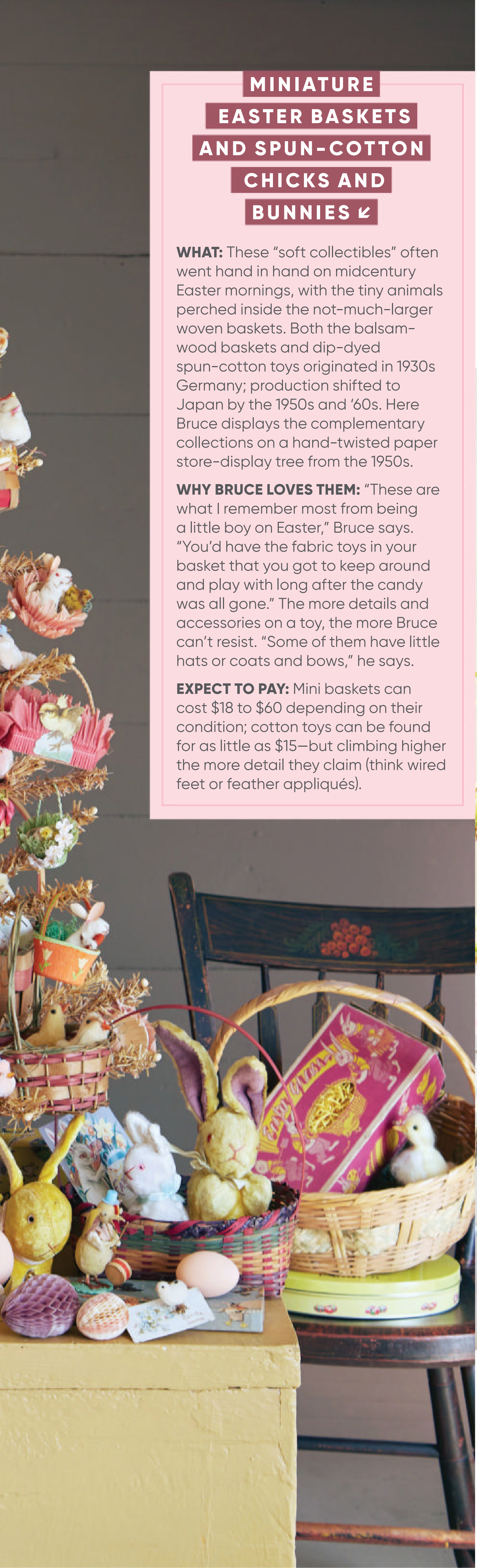
GLASS CANDY CONTAINERS ↑

WHAT: Launched by the 1876 Centennial Exhibition release of a Liberty Bell souvenir, molded glass candy containers became enormously popular in the United States from the early 1900s through 1930, when production shifted to milk and ruby glass. The genre reaches well beyond the Easter category to include airplanes, lanterns, cars, and ships. "They were the kind of thing you might grab at a dime store or gift shop or candy shop as a birthday present," Bruce says.

WHY BRUCE LOVES THEM: "It's rare to find a piece with its original metal screw lid—and even more rare to find one unrusted—so I get excited when that happens."

EXPECT TO PAY: Price reflects rarity and condition: $39 to $59 for small lanterns; $59 for rabbits; $195 to $250 for containers with metal lids and rare forms such as the candlestick telephone.

Made by the Dennison paper company in the 1930s, this kraft-paper roll holds a single serving of nuts inside. "They would have been placed at the Easter table for guests to snack on before dinner," Bruce says.

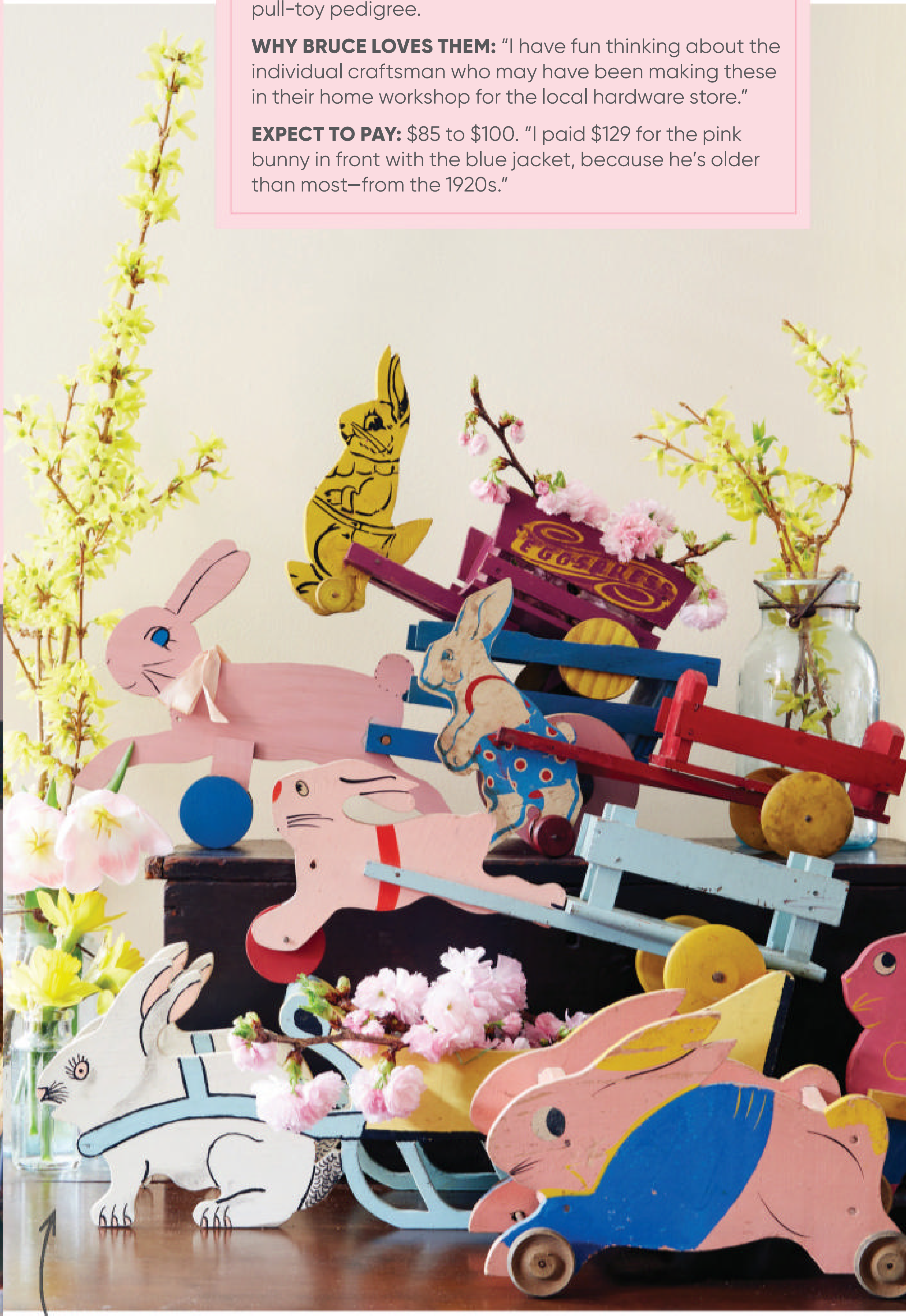


MINIATURE EASTER BASKETS AND SPUN-COTTON CHICKS AND BUNNIES ↙

WHAT: These “soft collectibles” often went hand in hand on midcentury Easter mornings, with the tiny animals perched inside the not-much-larger woven baskets. Both the balsam-wood baskets and dip-dyed spun-cotton toys originated in 1930s Germany; production shifted to Japan by the 1950s and ’60s. Here Bruce displays the complementary collections on a hand-twisted paper store-display tree from the 1950s.

WHY BRUCE LOVES THEM: “These are what I remember most from being a little boy on Easter,” Bruce says. “You’d have the fabric toys in your basket that you got to keep around and play with long after the candy was all gone.” The more details and accessories on a toy, the more Bruce can’t resist. “Some of them have little hats or coats and bows,” he says.

EXPECT TO PAY: Mini baskets can cost $18 to $60 depending on their condition; cotton toys can be found for as little as $15—but climbing higher the more detail they claim (think wired feet or feather appliqués).



WOOD PULL TOYS ↓

WHAT: Representing Bruce’s smallest collection at a mere 15 pieces are wood pull toys hailing from the 1930s, ’40s, and ’50s. “I don’t know as much about these because there weren’t as many made, but I surmise from the differences in their appearance that some were factory-produced and some handmade,” Bruce says. “The more primitive ones you can tell were hand-painted, especially on the face and eyes.” Many of them have shed their string or ribbon pulls through the years, with only a tiny hole in the front giving away their pull-toy pedigree.

WHY BRUCE LOVES THEM: “I have fun thinking about the individual craftsman who may have been making these in their home workshop for the local hardware store.”

EXPECT TO PAY: $85 to $100. “I paid $129 for the pink bunny in front with the blue jacket, because he’s older than most—from the 1920s.”

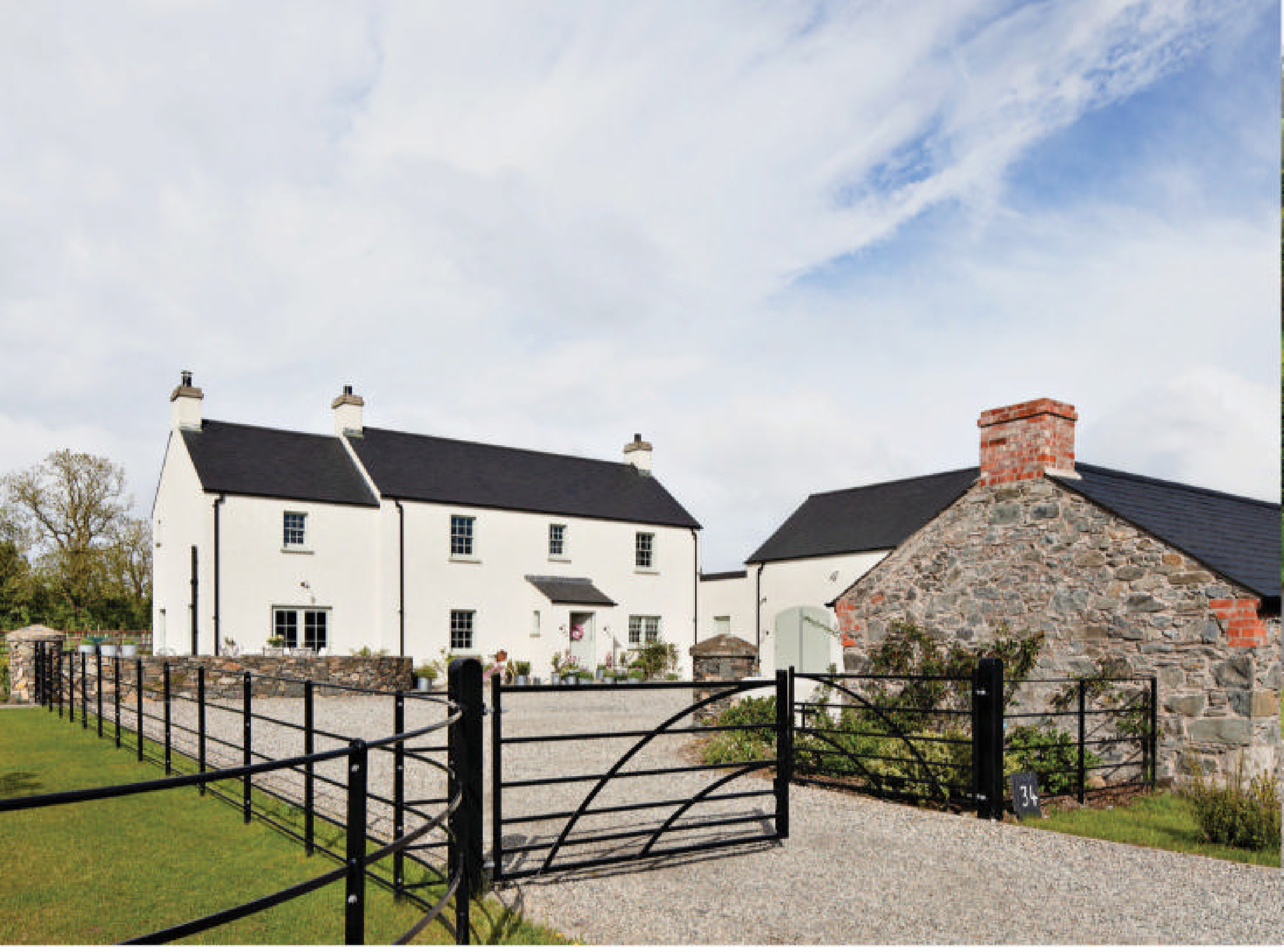
The crudeness of this fellow’s eyes suggests a handmade origin.

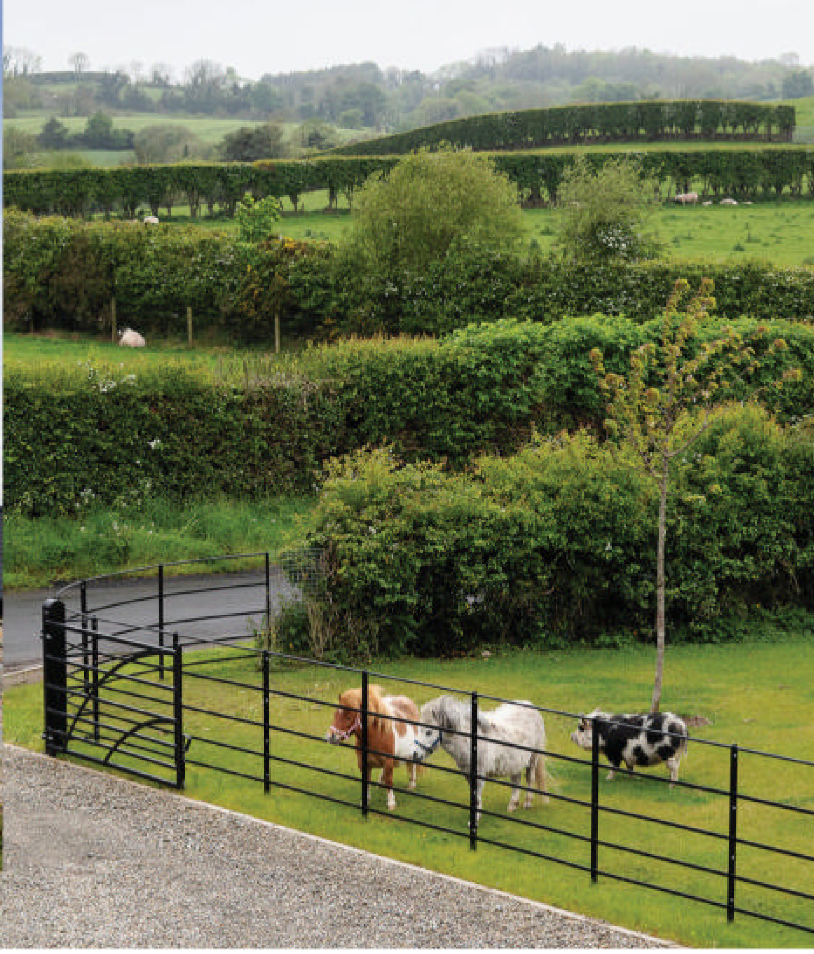
LEFT The picturesque country house of Chris and Laura-Ann Barr and their boys—Barney, 1; Bertie, 7; and George, 5—is also home to their Shetland ponies, Buzz and Honeypot. **OPPOSITE** Bundles of flowers are a common sight in Laura-Ann's home, as seen in the breakfast nook. On the inviting tablescape, pink fabrics and dishware compete with dessert for the sweetest offering.

FLORALS *and* FRILLS

A young family builds a charming farmhouse in the Northern Ireland countryside. With plenty of pastels, lots of flowers, and cute pet animals, the estate is a romantic daydream.

WRITTEN BY **SAMANTHA STEVENSON** PHOTOGRAPHED BY **JESSICA GLYNN**
STYLED BY **IMEN McDONNELL**

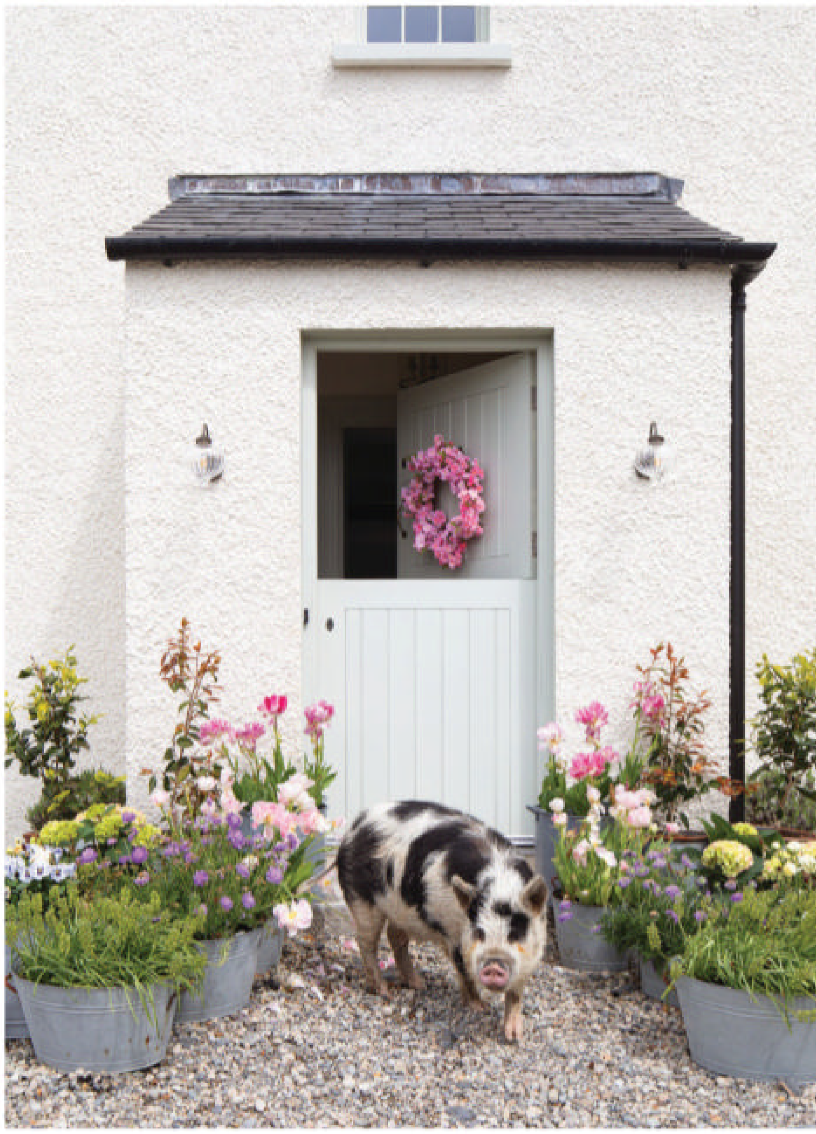




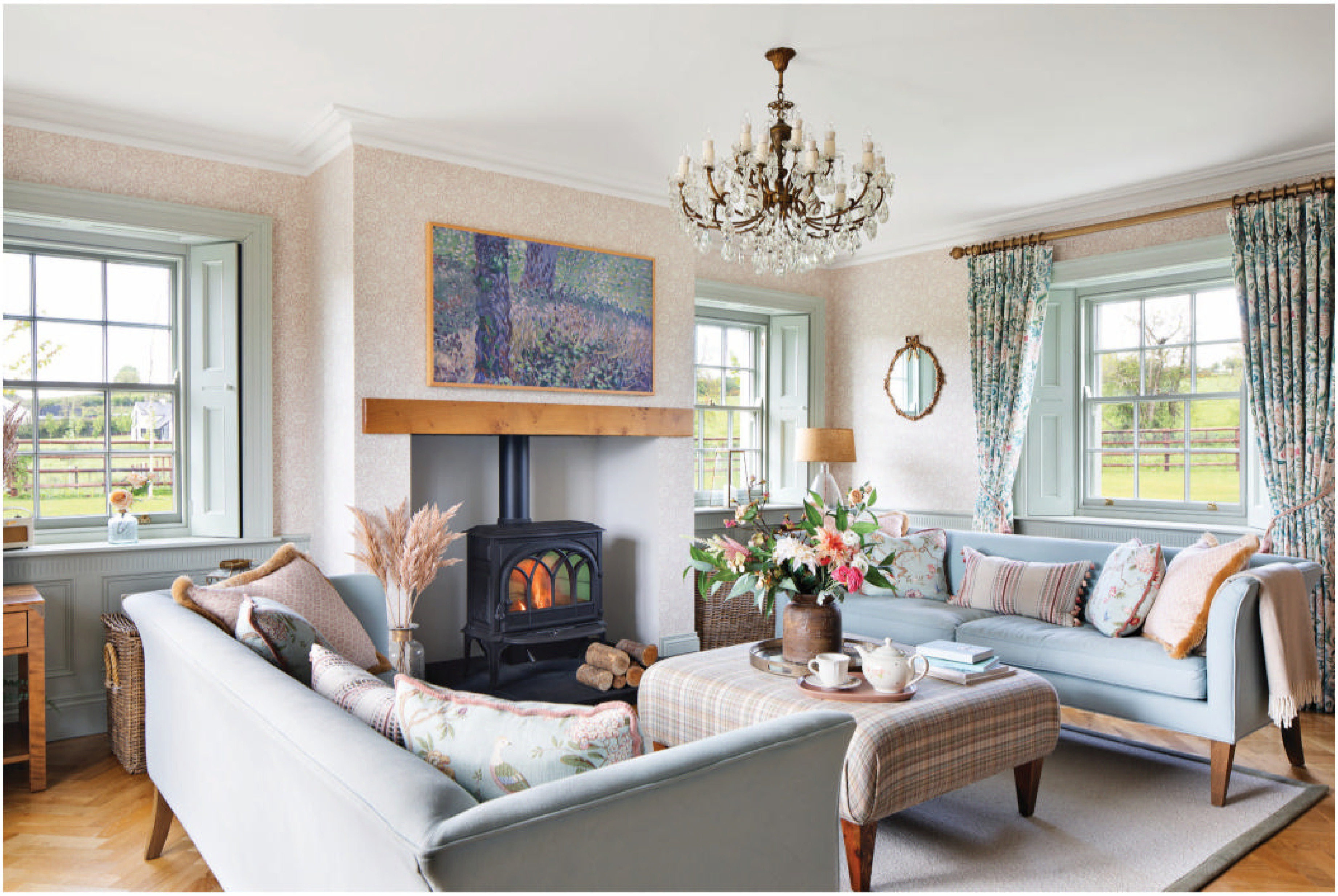
SURE SIGNS THAT SPRING HAS ARRIVED IN NORTHERN IRELAND ARE REVEALED IN THE FIELD IN FRONT OF Laura-Ann Barr's farmhouse. Newborn lambs frolic about, the ponies start to lose the fluff in their coats, and bluebells and snowdrops sprout along the grass verges.

The hallmarks of the changing season give Laura-Ann a gentle nudge to spruce up her home, which she shares with her husband, Chris, and their three sons, Bertie, George, and Barney. Wardrobes will need sorting, spaces freshened, and botanicals planted in the garden. Although a new build of only three years, the house has a classic stucco exterior that gives the appearance of a farmhouse that has been tucked into the idyllic countryside for decades. A rock-clad stable and its residents, Buzz and Honeypot, the family's two Shetland ponies, and a few kunekune pigs, contribute to the pastoral air; muted green doors and flowers overflowing metal basins hint at the soft intimacy of what's inside.

The interior is awash in pastel greens and pinks. Surfaces are reserved for bloom-filled vases—and despite their realistic appearance, many are artificial arrangements from Laura-Ann's faux-flower business, Little Buds. (It's a fitting venture given that she started her popular Instagram page, @all.thats.pretty, by sharing tutorials on wreaths and floral arrangements.) Nature-inspired artwork and romantic fabrics pair with elegant antiques and wood



OPPOSITE The breakfast nook is a medley of pastel colors. An L-shape bench is the same sage green as the shutters. A Windsor-style chair adds a rustic touch. **ABOVE** "We built it to look like it's an old Irish farmhouse," Laura-Ann says of her family's bucolic home. **TOP RIGHT AND ABOVE RIGHT** The Shetland ponies get along famously with their pasture mates—kunekune pigs purchased from one of Chris' friends.



furniture, yielding a space straight out of a storybook. "I think your home should be an expression of yourself," Laura-Ann says. "It's your little haven, and it should make you smile."

Laura-Ann's favorite days in her family's sanctuary are slow Sundays, when the family stays in pajamas until 10 a.m. then puts on Wellies to go feed the animals their breakfast. A roast cooks in the AGA range oven, which forms the heart of the home's open kitchen. ("You just gravitate toward it," Laura-Ann says.) From the island, she can keep an eye on her children in the adjacent playroom. As the roast simmers, the family heads out for a stroll down the nearby country road with the boys on their bikes. Laura-Ann says, "The little things that create memories or joy are what make a home." □

RESOURCES, SEE PAGE 110.

ABOVE "I love color," Laura-Ann says. "I could never see myself living in a white-and-beige aesthetic." Her style is evident in the living room, where floral patterns appear on the draperies and a few throw pillows, and light blue sofas flank a plaid ottoman used as a table. **LEFT** Laura-Ann used to ride horses and hopes to return to the hobby when her boys are older. For now, miniature ponies indulge her equine affinity. "They are wonderful pets and great with the boys," she says. **OPPOSITE** The mudroom is primed for the kids to kick off boots and discard belongings. Molding, painted green, features a shelf and hooks for jackets.

THE GARDEN APOTHECARY

LEFT Laura-Ann's beautiful bouquets are comprised of realistic faux flowers. "I have to feel the flowers in person," Laura-Ann says of her thorough selection process. "We source most of our flowers from the Netherlands, so I travel there at least twice a year for seasonal buying." **THIS PHOTO** Three blooming light fixtures dangle from gold vinelike wires over a teal shiplap-clad island and one of Laura-Ann's arrangements. The kitchen is Laura Ann's favorite room: "It's an unusual style of kitchen with the different work tops, colors, and units, but it's what I've always dreamed of."

Perfect Arrangement

Floral expert Laura-Ann Barr shares her tips for polished faux-flower displays.

1. SELECT A NARROW VASE. A slim-neck vase lightly pushes the stems together, positioning them to fan out above the rim. However, give lush arrangements or flowers with large blossoms, such as hydrangeas, extra room with a wide-neck vase.

2. CUT OR BEND THE STEMS TO YOUR IDEAL HEIGHT. If the vase is transparent, you'll want to cut the stems (with wire cutters) to the container's size for a realistic look. If it's opaque, you can get away with bending them to your desired height—towering out the top or sitting just at the lip. A good rule of thumb is to make the arrangement about 1½ times taller than the vase's height.

3. BEND THE FLOWERS TO FAN OUT IN DIFFERENT DIRECTIONS. Because artificial flowers have wire stems, you can bend them as you please. Start with your extra foliage, positioning each leaf out over the vase opening to create an extra-full appearance. Then mix in your floral pieces, angling the wires underneath the buds until your bouquet fans out into opposite directions.

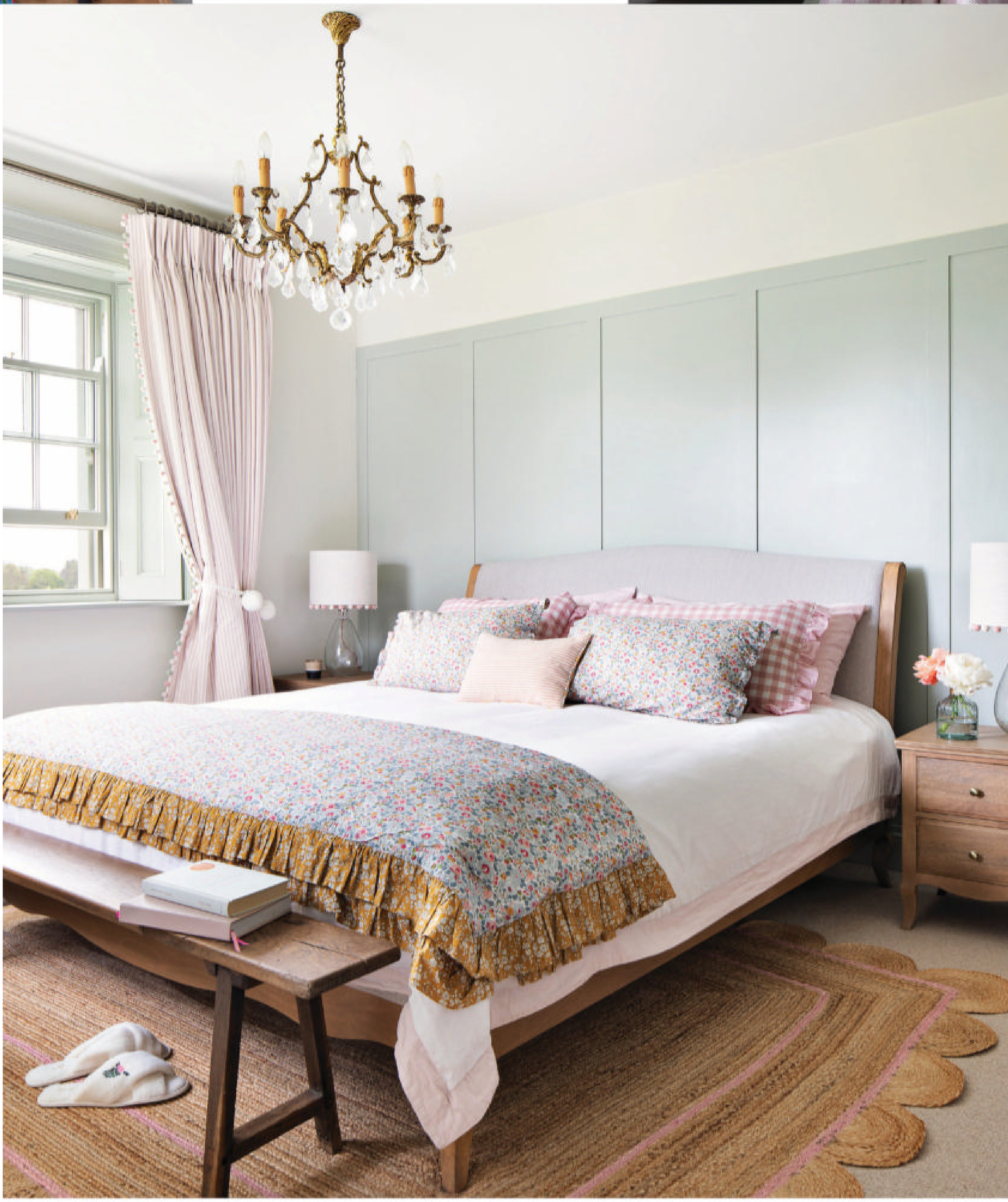
4. CREATE A FOCAL POINT. Make sure you have less height in the front of your arrangement. Cut the stems of your favorite flowers a tad shorter and add them last. They will steal the show without obscuring a view of the other stems.

5. KEEP THE ARRANGEMENT LOOKING ITS BEST. Dust or use a blow-dryer on its coolest setting to keep any debris off your flowers. The beauty of no-fuss faux florals? You'll never forget to water them.

For more tips on floral arranging, visit *wearelittlebuds.com.*

B

> *"I think your home should be an expression of yourself. It's your little haven, and it should make you smile."*
>
> —HOMEOWNER LAURA-ANN BARR

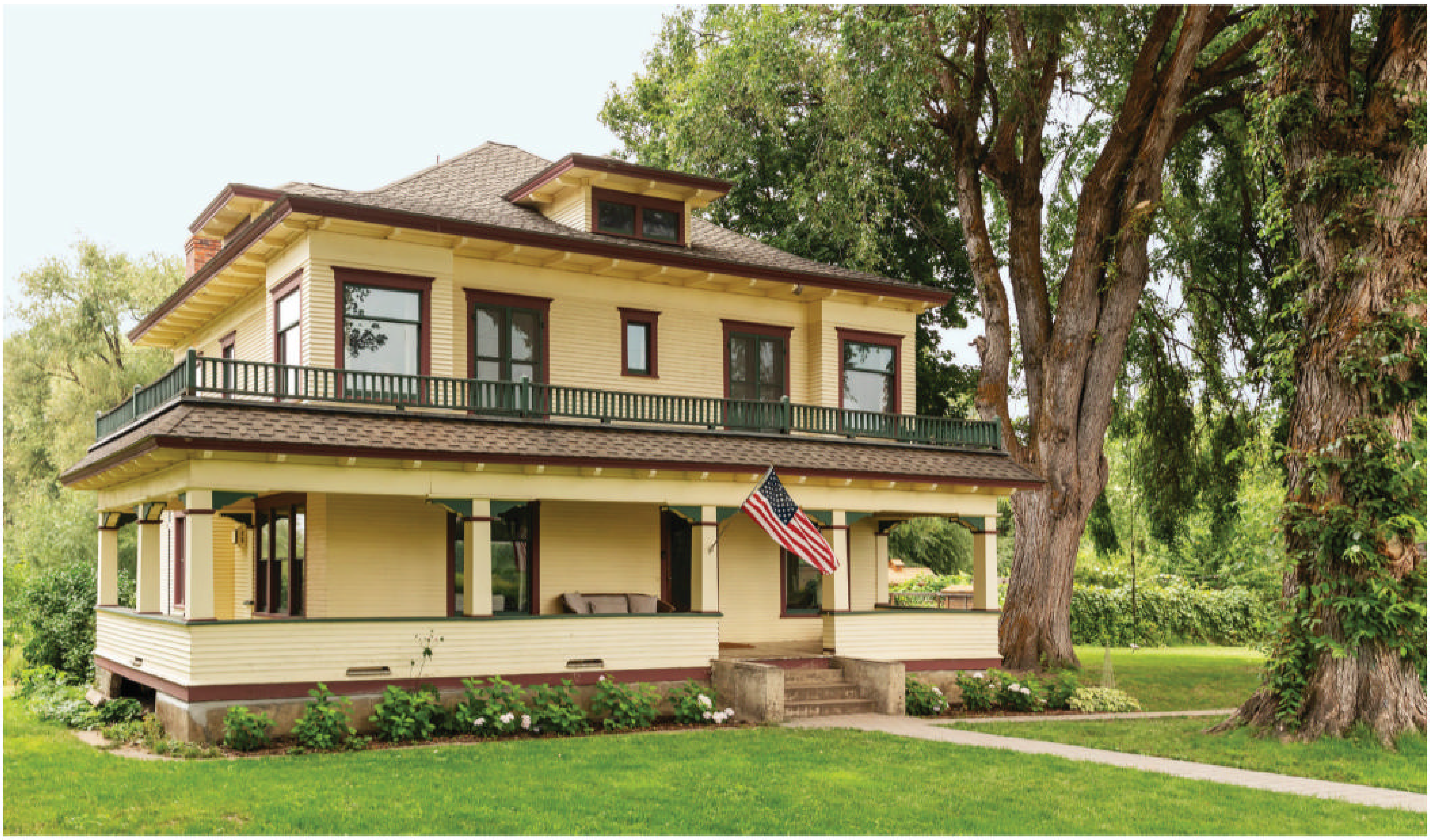


OPPOSITE Wallpaper with a repeating hare pattern, a rainbow wall hanging, and a crib canopy are all sweet, nostalgic notes in Barney's room. **ABOVE** Simplicity reigns on the wood display shelf and dresser with wooden toys and pastel colors. **TOP RIGHT** Pom-trimmed, striped draperies in the primary bedroom are a nod to Laura-Ann's love for feminine touches. **RIGHT** "I love cottage-core style but with a more farmhouse aesthetic than Shabby Chic," Laura-Ann says. A jute rug gives the room texture, and floral and gingham fabrics keep the space soft and romantic. Just as in other rooms, Laura-Ann decorated her bedroom with a mix of new and old, selecting what speaks to her relaxed-but-fanciful taste. "If you walk into an antiques shop and spot something that transfixes you and you fall in love with it, absolutely buy it," she says. "Don't worry about the rules."

WRITTEN BY **KATHRYN O'SHEA-EVANS**
PHOTOGRAPHED BY **JOHN GRANEN** STYLED BY **JANNA LUFKIN**

FOR THIS WASHINGTON STATE CLAN, A DREAMY OLD FARMHOUSE IS A CHANCE TO FLEX THEIR HANDS-ON SKILLS AND MAKE THE HOUSE THEIR HOME.

GETTING PERSONAL

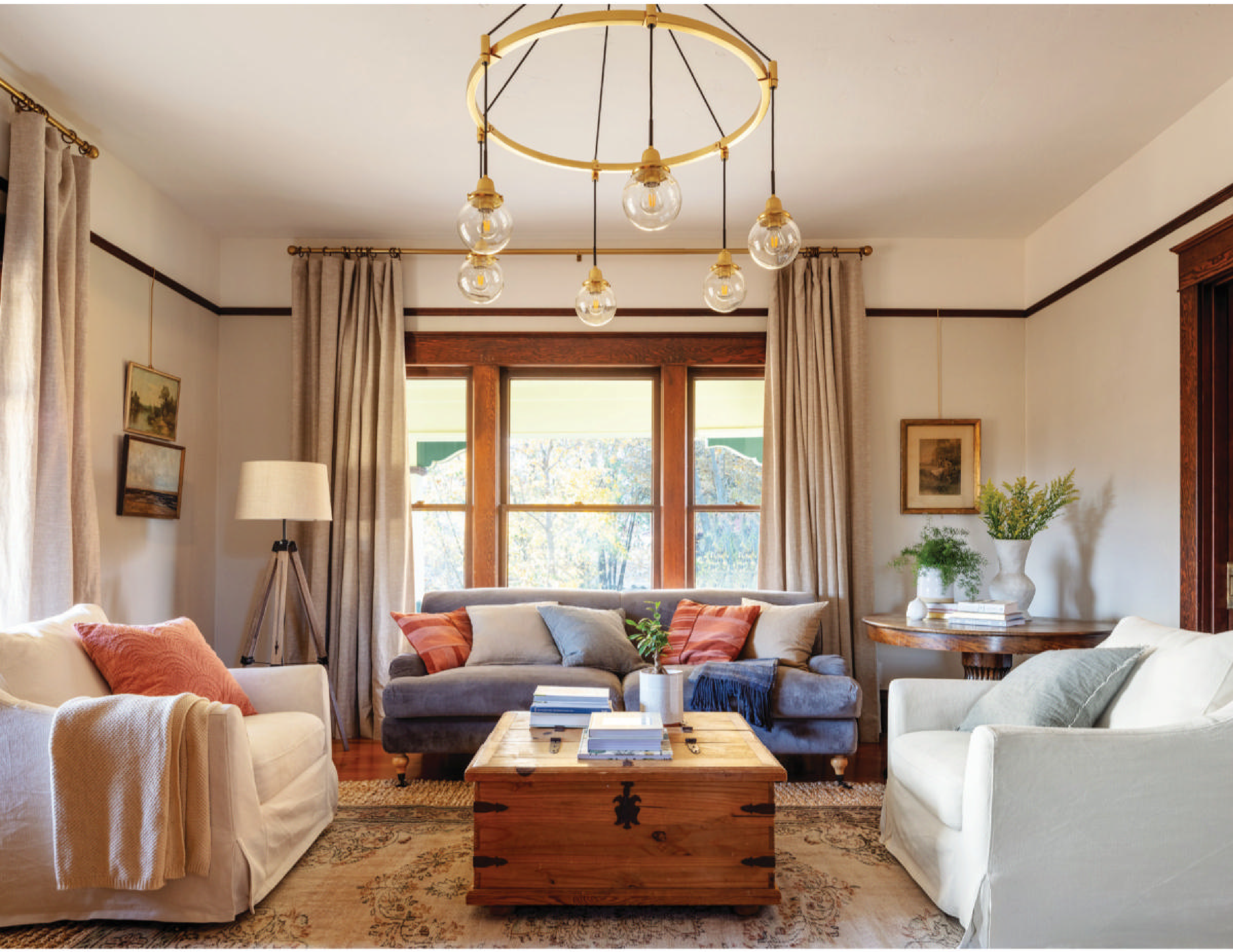


PHOTOGRAPHS: (THIS PAGE) LISA ROMEREIN

TOP RIGHT Homeowners Garrett and Cathy Poshusta have reworked their stately 1912 farmhouse into a comfortable country home for themselves and their young kids, Brooks, 5; Daphne, 3; and Wilder, 7. **ABOVE** The classic foursquare farmhouse sits on 3 acres in the Poshustas' hometown of Ellensburg, Washington—two hours from their previous cottage in Seattle. The family now enjoys a country-meets-small-town lifestyle. **OPPOSITE** In the laundry room—complete with its original door—the couple added tongue-and-groove paneling and built a Shaker peg rail. The painting of a farmhouse in a local valley was done by Cathy's mother.

LONG BEFORE CATHY POSHUSTA BECAME AN INSTAGRAM DARLING—HER ACCOUNT, @THEGRITANDPOLISH, HAS MORE THAN 94,000 FOLLOWERS—she and her husband, Garrett, had to fail upward. "Back in 2008 when we got our first house during the big recession, I had gotten laid off, my husband was in school, and we had to renovate it and rent out the house—and move into this backyard cottage—just to keep going," says Cathy, now the mom of three young children. "We made some major mistakes on that house, but it was a really great learning opportunity—we taught ourselves basically everything. I remember the first time we plumbed something and had the inspector come out. He looked at what we'd done and told me: 'You know, I'm not here to teach you plumbing.' We just failed. We've learned over 15 years now."

The family's latest educational endeavor? Their own 1912 foursquare farmhouse, which they love for its soaring 9½-foot ceilings, thick baseboards, and 6-foot-wide pocket double doors (they divulge all about their work on it and their bevy of other

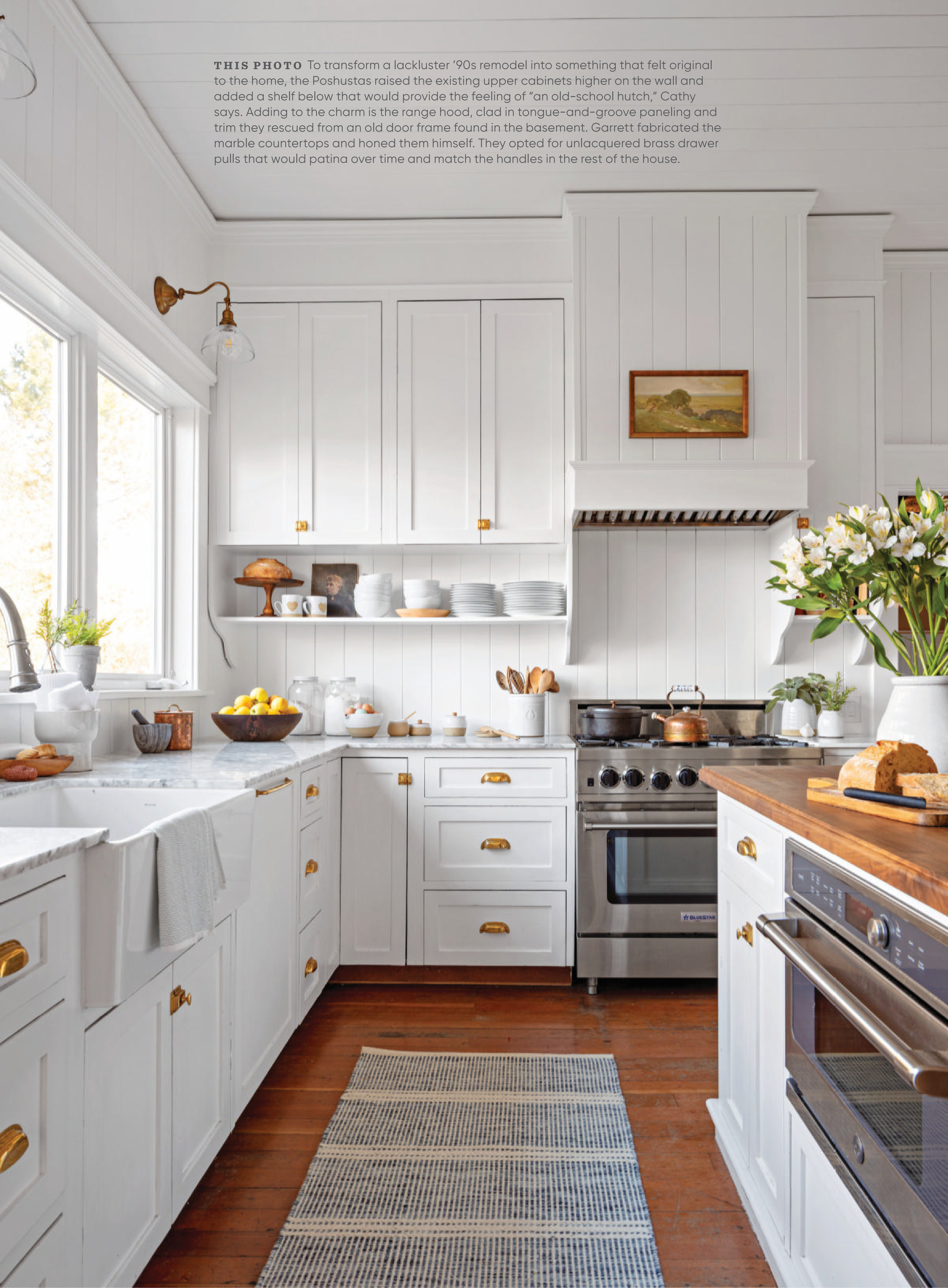


properties on their website, *thegritandpolish.com*). When the Poshustas bought this property, set on 3 acres in Ellensburg, Washington, the home was what Cathy lovingly calls a light fixer. "Two owners back had come in and 'saved' it when it was right on death's door … so it's been more cosmetic fixes," she says.

They set about turning it into the farmhouse of their dreams, tearing up the carpets, clear-coating the original fir floors, and trying to help the century-old beauty look like an age-appropriate version of her best self. Vintage furnishings that have been found, inherited, and skillfully sleuthed complete the look and add to the home's story—one of hands-on skill and family love that the Poshustas seem uniquely suited to continuing. "A man built this house with his father and raised two kids here," Cathy says, "one of whom was in his 70s or 80s and lived next door when we bought the place. We went to school with a great-grandson, so we got lots of historical photos of the house. It's a special gem." □

RESOURCES, SEE PAGE 110.

OPPOSITE LEFT Cathy spotted this fir hutch at an antiques shop four years ago. Turns out, it was original to the house. She struck a deal and brought it back home. **OPPOSITE RIGHT** In the main-level bathroom, the couple placed an antique dresser mirror over the vanity and installed a substantial top rail on the wainscot to echo the home's existing moldings. Shaker pegs act as pretty hangers. **ABOVE** Cathy ordered brass French gallery rods to hang art from the picture rail in the living room. The curtains are blackout-lined, Cathy says, "because old houses are drafty; we found in winter they are good to close at night." The circular table belonged to Cathy's great-grandmother, whose husband owned a furniture company.



THIS PHOTO To transform a lackluster '90s remodel into something that felt original to the home, the Poshustas raised the existing upper cabinets higher on the wall and added a shelf below that would provide the feeling of "an old-school hutch," Cathy says. Adding to the charm is the range hood, clad in tongue-and-groove paneling and trim they rescued from an old door frame found in the basement. Garrett fabricated the marble countertops and honed them himself. They opted for unlacquered brass drawer pulls that would patina over time and match the handles in the rest of the house.

Four Secrets of Vintage Shopping

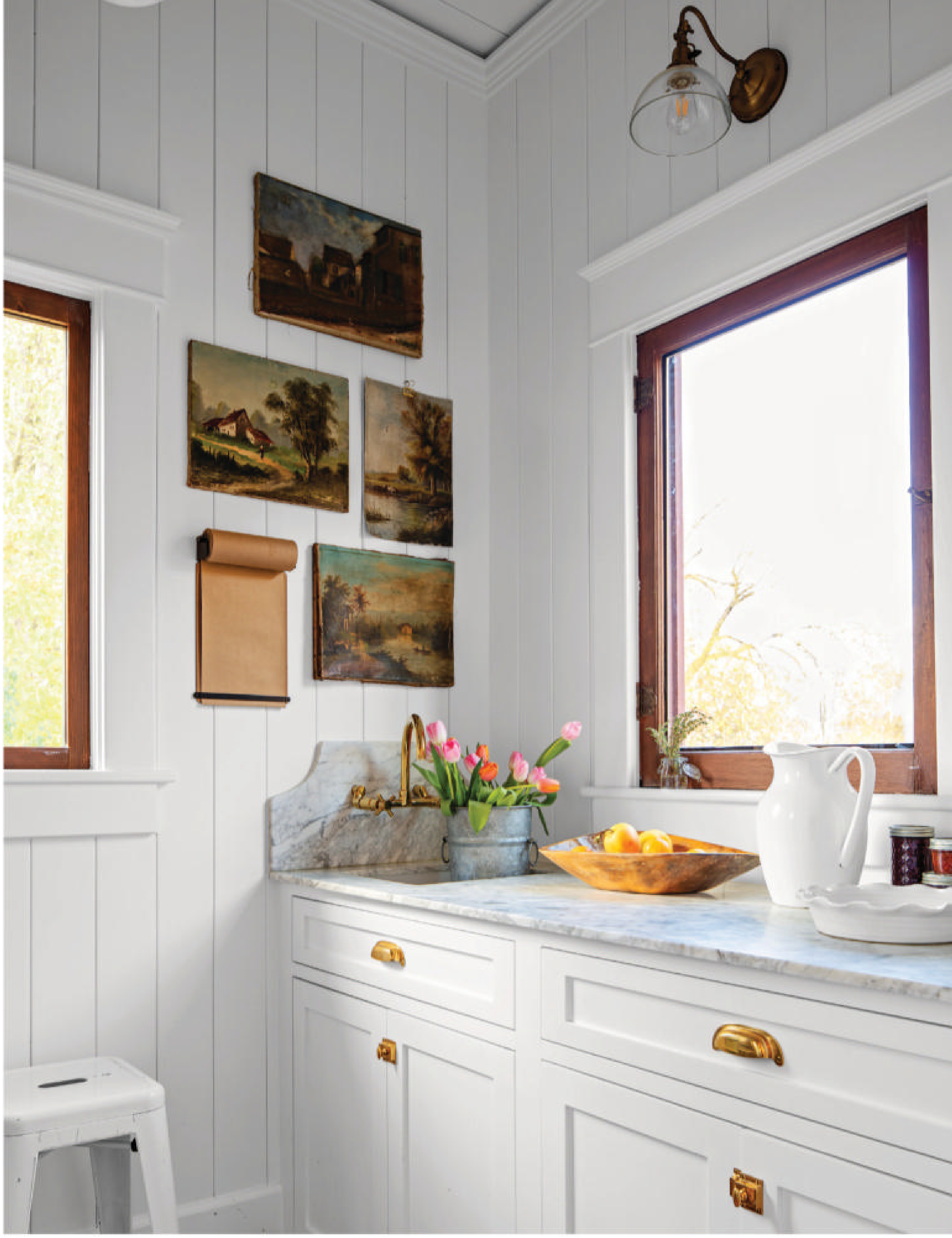
Longtime antiques-obsessive Cathy Poshusta shares her best tips for finding buried treasure.

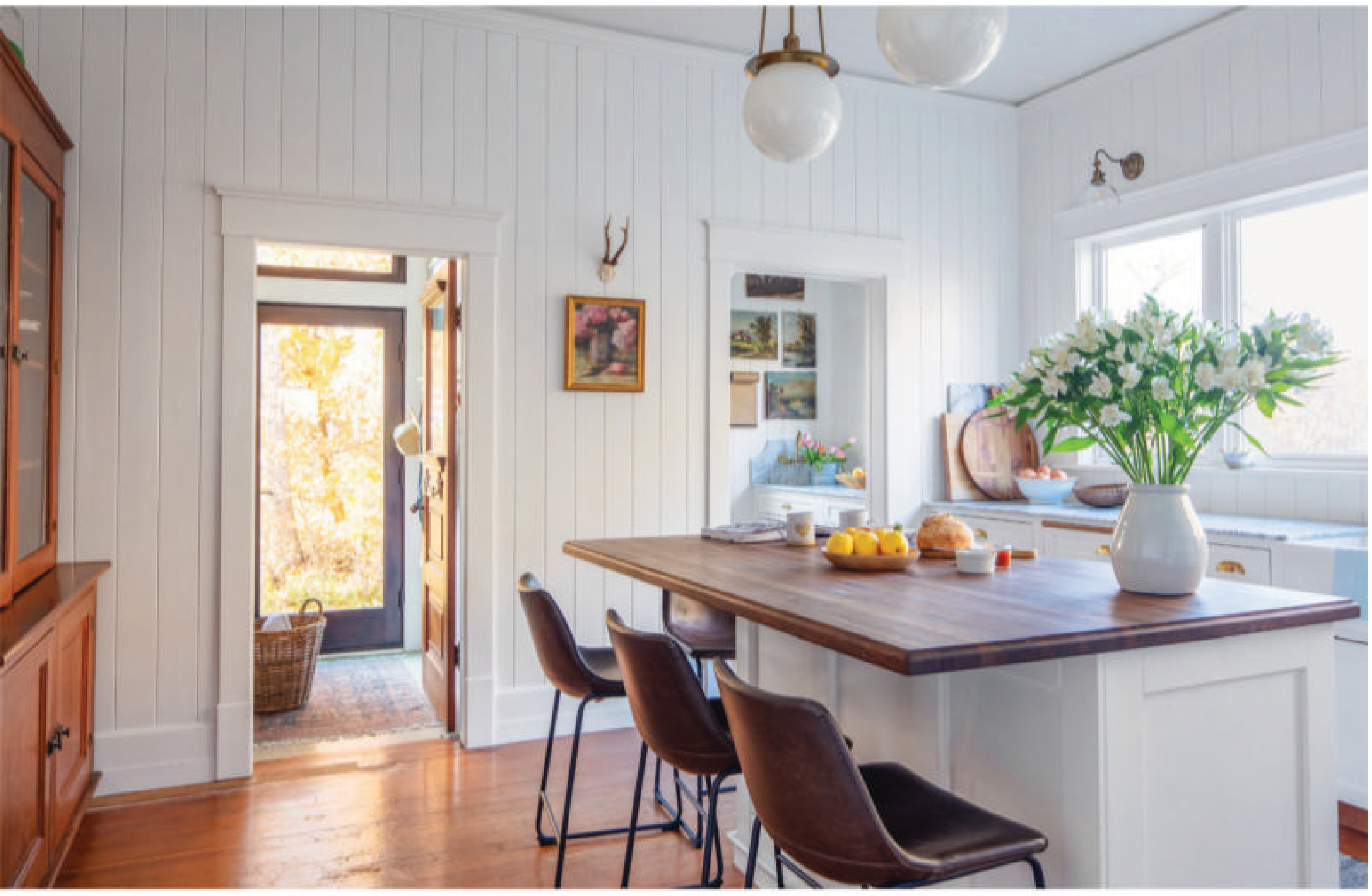
HUNT DAILY Search often. If you are looking for a certain antique piece, make sure to check online marketplaces every day and antiques stores as often as possible for new additions.

GO BEYOND EBAY Facebook Marketplace and Craigslist are pure gold! We have found that the bigger cities near us have more offerings at better prices than our small town.

NOBODY'S PERFECT Don't let imperfections scare you away. A chip or ding or patina might be the exact reason you love a piece. As long as the item is functional overall and in good shape, I don't let little imperfections keep me from something I'm enamored with.

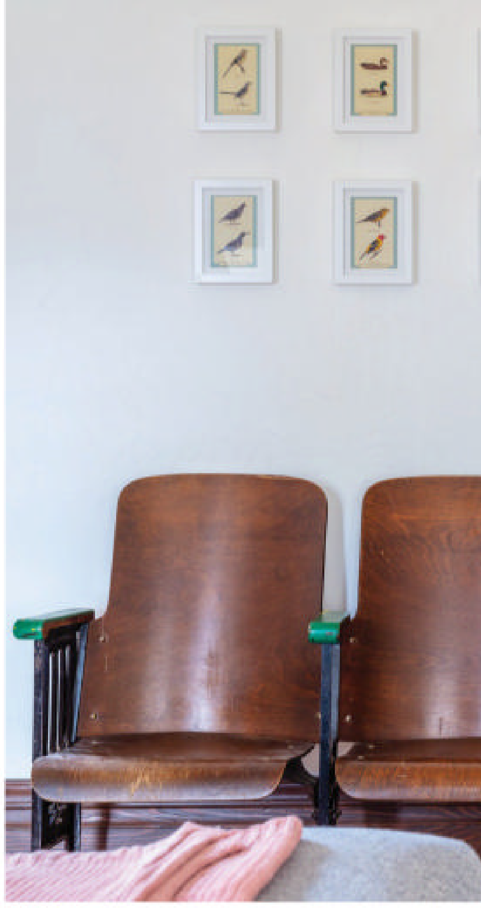
KEEP IT CLOSE Ask family. Some of the best antiques have come from parents and grandparents. Bonus: They come with family stories attached.

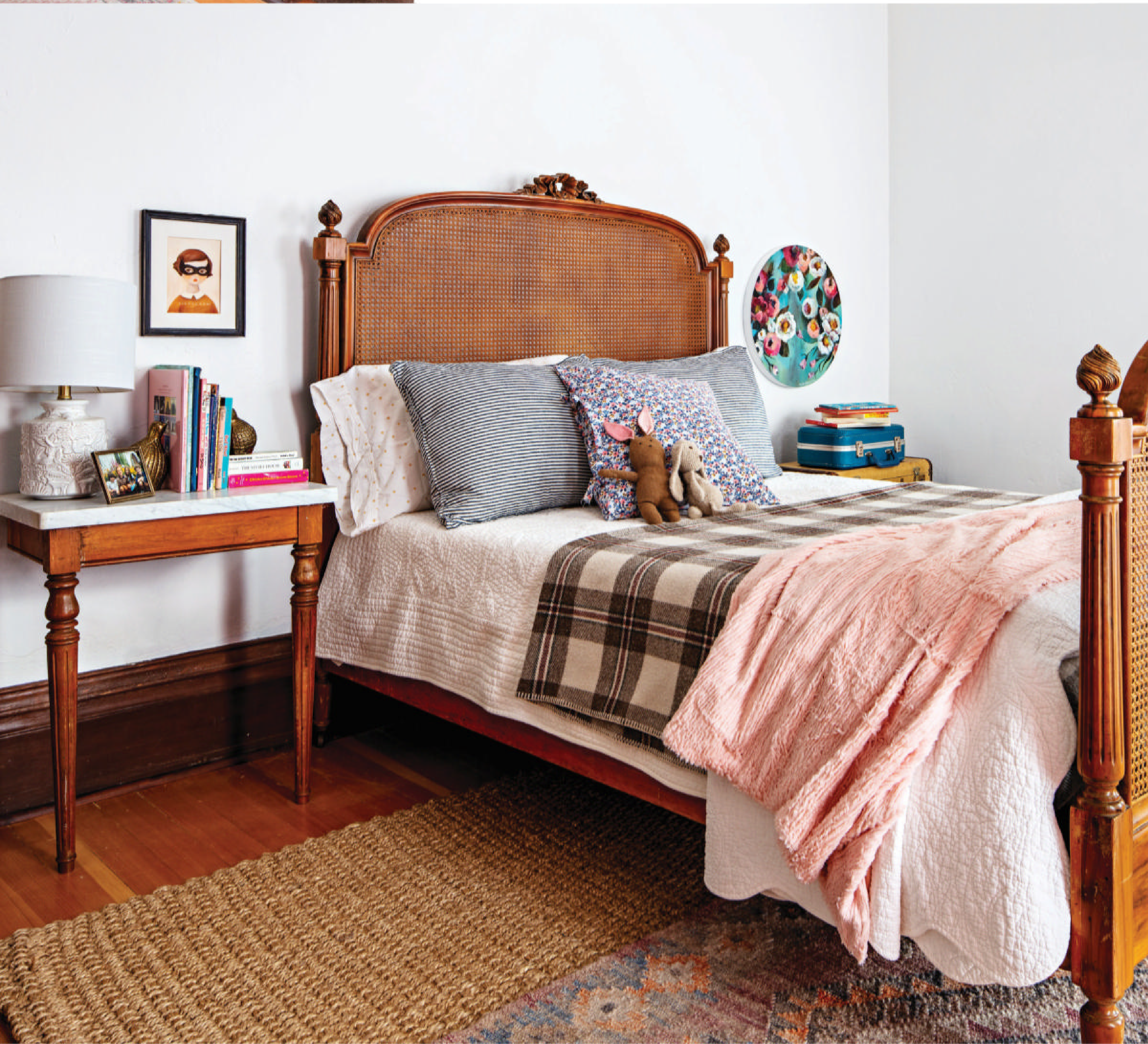




ABOVE Cathy loves to bake, so she equipped a baking area in the pantry with cabinets that hide her mixer and other gadgets. New woodwork looks old thanks to rounded edges. Garrett fabricated a curved marble backsplash that makes her prep sink look original. A roller from Etsy holds butcher paper where Cathy writes down what she's going to bake that week. **LEFT** The Poshustas furnished the house with the budget in mind, which led to practical choices. "I was about to pull the trigger on nice expensive stools and saw these faux-leather ones for $70 apiece on Wayfair—they wipe up so easily and they're indestructible," Cathy says of the island seating.

LEFT Hidden under carpet, original fir floors were a happy discovery during the home's renovation. "Wood floors are rustic, and you don't have to worry about them," Cathy says. "In the summer, the doors are wide open, kids running in and out. They get roughed up, and it's totally fine." **BELOW** Cathy scored daughter Daphne's French-style cane bed for free on Craigslist. Garrett made a honed-marble top for an antique spool-leg bedside table, which they cut in half to save floor space. **RIGHT** Theater seats salvaged from a middle school rest against one wall of Cathy and Garrett's bedroom. For a graphic touch, Cathy hung postcards of birds native to the region. **OPPOSITE TOP** Call it a DIY heirloom: Cathy's great-grandmother needlepointed the seat on the bench at the foot of the bed. **OPPOSITE BOTTOM** Cathy found their upholstered bed frame at a steep discount at the RH Outlet. The striped duvet cover looks like French ticking and lends a vintage vibe.





> "IN A SMALL TOWN, IT'S SO MUCH HARDER TO FIND A CONTRACTOR, *which was a driving force for doing it ourselves."*
>
> —HOMEOWNER CATHY POSHUSTA

SPRING CONTAINED

At Furthermore, Tovah Martin's New England homestead, the ingredients of spring are gathered into anything that can cradle precocious plants. More than a dalliance, the task ensures their survival.

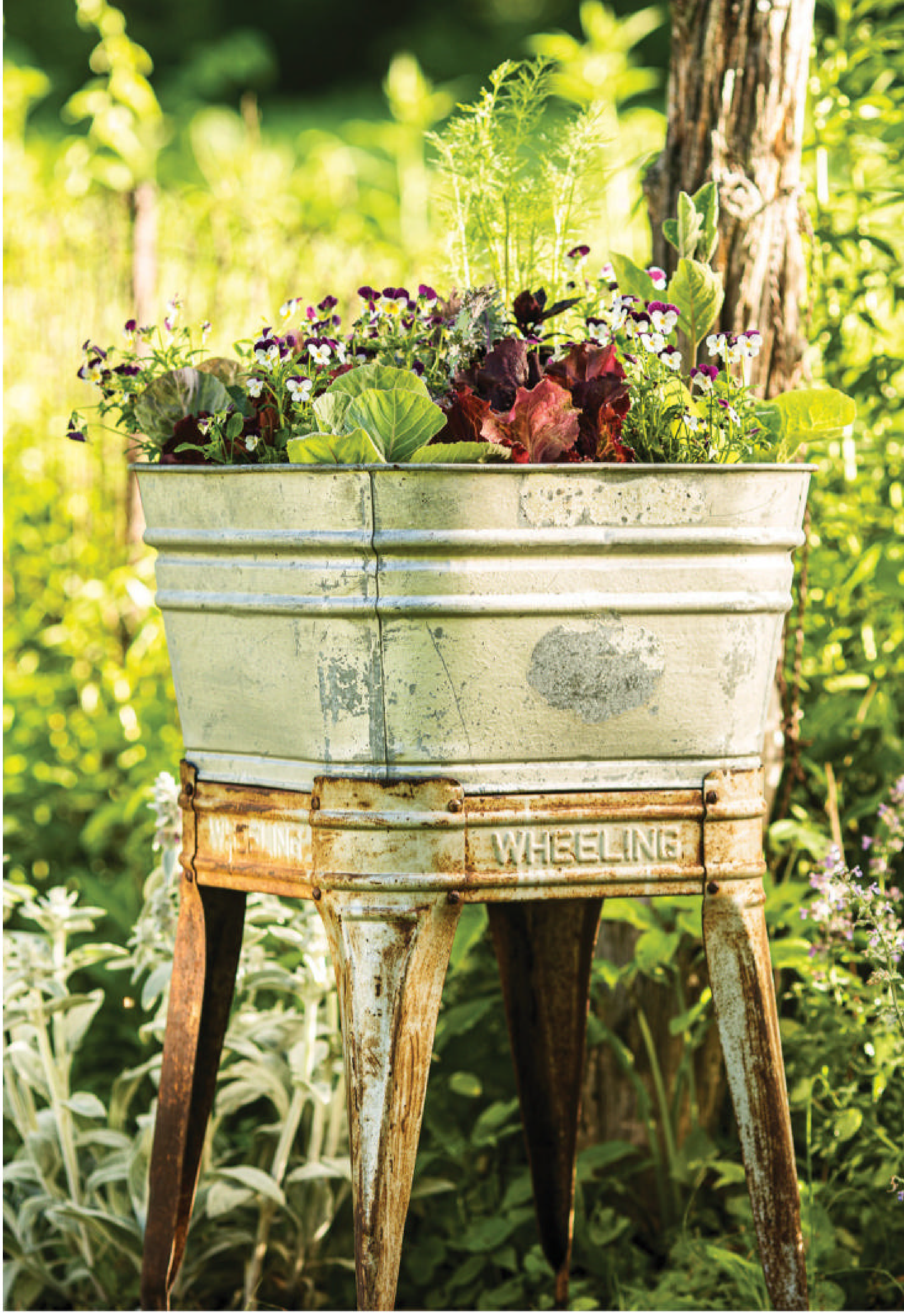
WRITTEN AND PRODUCED BY TOVAH MARTIN
PHOTOGRAPHED BY JULIE BIDWELL

OUT OF THE WOODS ←

Using the snappy versions of wildflowers available at garden centers now, you could easily create a mosaic of color with natives and nativars. Foamy bells (Heucherella 'Pink Fizz'), bleeding heart, and foamflower (Tiarella 'Fingerpaint') nestle in a timeworn copper tub that once held fireplace kindling but now gets another career. Bedmates remain low-growing and continue performing in harmony for months. Irish moss and lady's mantle fill in the gaps. The light is so low in spring, this combo can perform anywhere. As the sun becomes more intense, move your wildflower container to become a beacon of brightness in a shady location.

GOOD ENOUGH TO EAT →

At this time of year, a mini veggie garden makes sense. Not only does a washtub on a stand thwart nibbling bunnies, but light frosts also are not an issue because the container is elevated. If temperatures take a frigid nosedive, it's easy to throw a cover over this compact medley. And a washtub's beauty is that a drainage hole is part of the package. Go with your favorite menu. In my combo, the Johnny-jump-ups are mostly eye-pleasers, but they also serve as space holders as the veggies mature. And when the lettuce heads are harvested, late-maturing kale, eggplant, and cabbage will enjoy more room. Dill becomes a vertical accent as well as a draw for pollinators in a feast that's purely à la carte.



SPRING TAKES ITS TIME TO TIPTOE INTO COLD-WEATHER REGIONS. IN THE BEGINNING, the awakening seems merely a suggestion, never a commitment. Many fickle flirtations with warm weather will transpire before the season truly settles in. But who can wait? That's why I gather my collection of sundry vintage vessels—those that have container potential—and bundle the sheer energy of the season into several succinct statements.

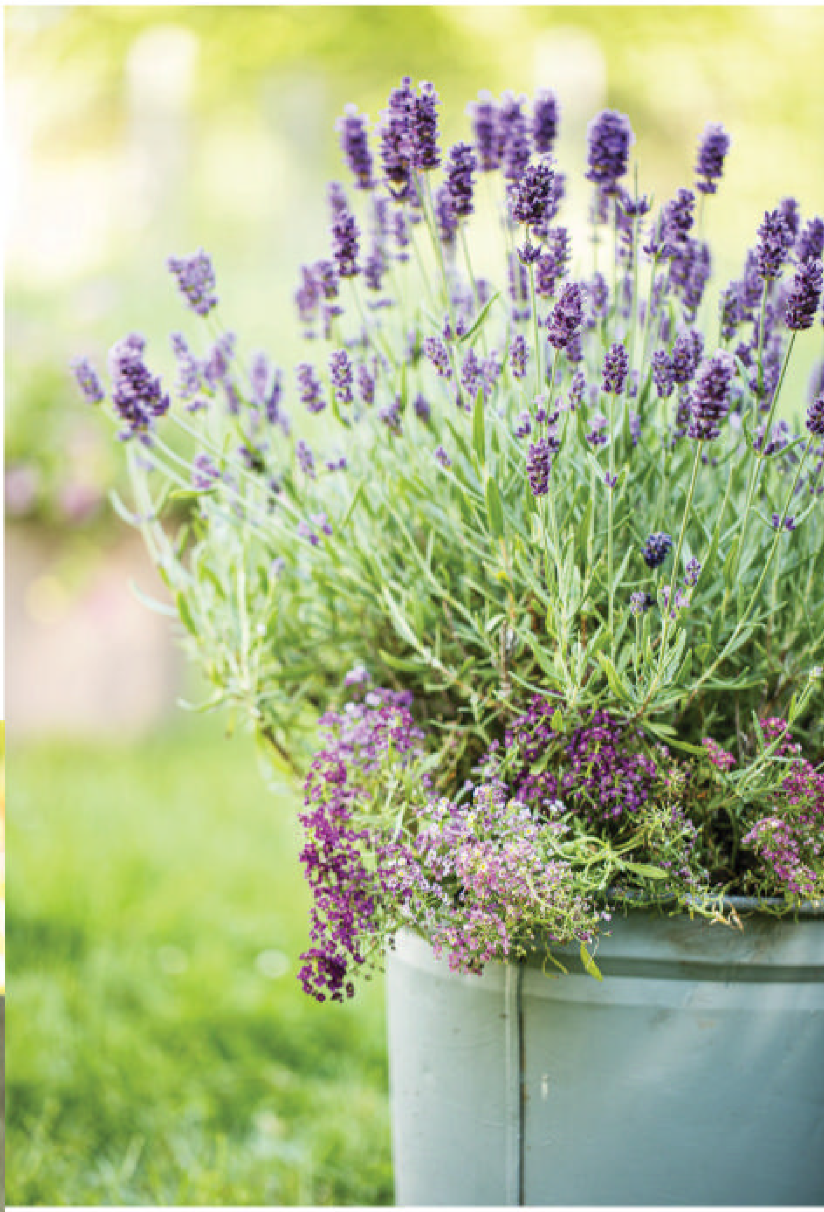
Enlisting every functional galvanized bucket, copper cauldron, and washtub into service feels like part of the rites of spring around here. Any old ice tub or fire bucket needs to do its share. Sometimes drainage holes are drilled. More often, rust-worn cracks in the bottom of containers are allies, naturally ushering excess water away. And when I grow weary of tarnished metal and unadorned terra-cotta, out come the paintbrushes to freshen those containers with a quick coat of color to synchronize shades with flowering ingredients.

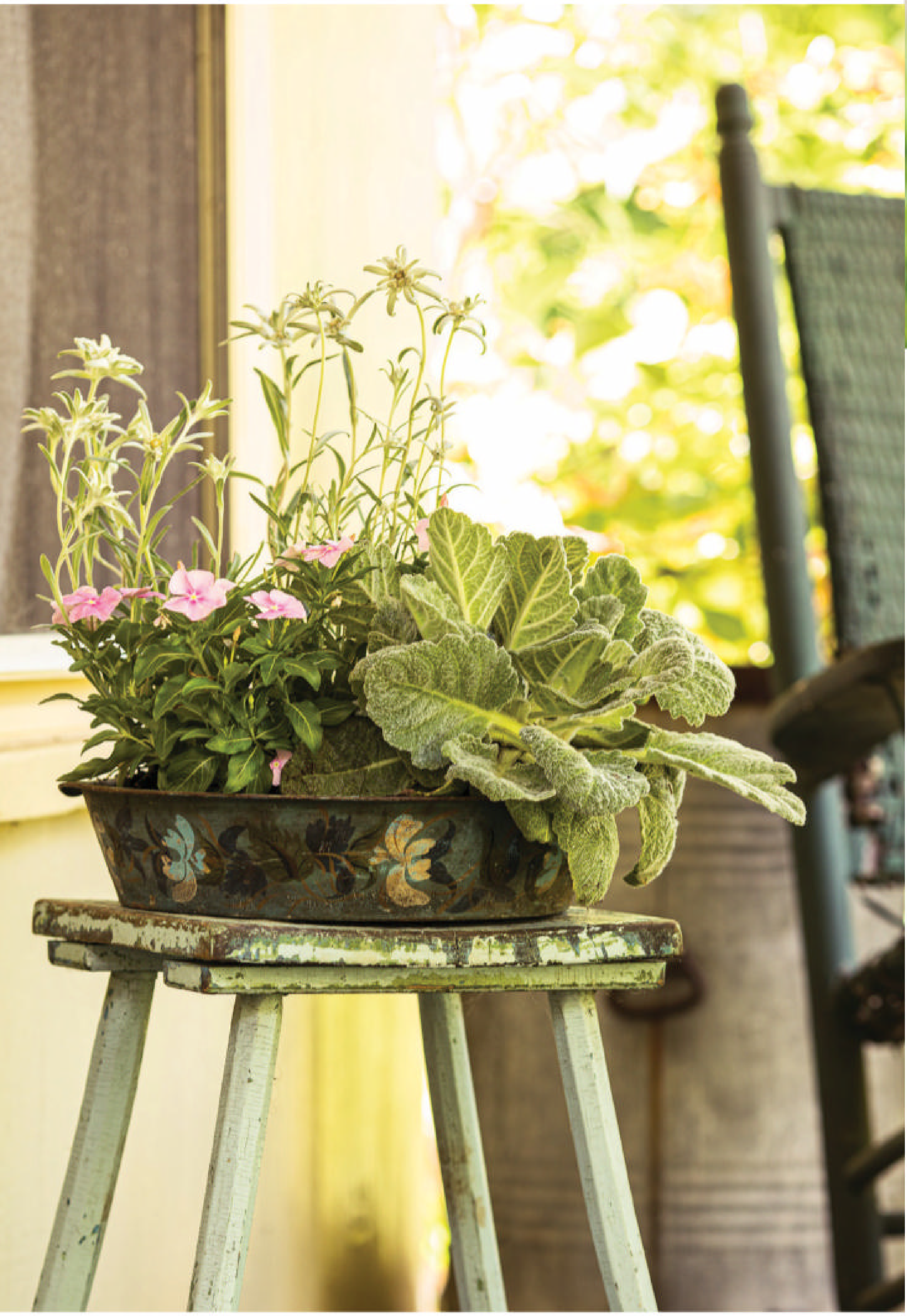
Consider the seriously practical perks of corralling spring into a receptacle. At an ultrabusy time of year, a planter is easier to maintain, especially if it's staged close to a faucet. Plus, when the weather is by no means stable, containers are custom-made for acclimating perennials and "hardening them off." If a frost is predicted, simply toss a sheet over the arrangement (especially if they are annuals). Or, if the temperatures plummet, whisk the whole mobile kit and caboodle inside for safety. For many reasons, a contained statement says spring. □

RESOURCES, SEE PAGE 110.

MAKING GOOD SCENTS →

Have a spot that you brush past several times a day? Set a bucket overflowing with lavender along the path and give your nose a major treat. Because herb roots plunge downward, a deep container such as a sap bucket is crucial for success. And if the lavender stems are naked, use the bucket's generous width to surround the twiggy base in a collar of pink and purple alyssum. Practical gardeners might harvest and dry the lavender for potpourri or leave it intact to savor every moment of olfactory bliss. And you might not be the only one to reap the rewards. After the bees have their fill of the fresh flowers at Furthermore, birds peck at the dried lavender for sustenance.





SOFT STATEMENT ←

Don't you just want to spend that first warm spring day rocking on the front porch in the sunbeams? Tuck some edelweiss, silver sage, and vinca into a hand-painted pan, and you'll have something soft to the touch close by. The beauty of this combo is its persistence. Long into summer, these pettable plants keep chugging along with minimal care. Plant the hardy edelweiss and sage in the garden late-season and enjoy an encore next year.

TRUE BLUE →

Vivid blues are a hallmark of spring, so why not celebrate the season by gathering together indigo early risers like Jacob's ladder and blue flax. If you give these two energetic perennials plenty of room to plunge their roots, they will continue performing into summer. For that purpose, I enlisted a vintage metal container equipped with tiny drainage holes on its sides and bottom (a bait bucket also works well). This bucket's earlike handles make it easily portable. Even when flower spikes pause in late summer, the foliage of these two simpatico performers keeps the show happening. And blue is noticeable from a distance.

“SPRING TENDS TO SPRINKLE ITS GOODIES LOW ALONG THE GROUND, BUT CONTAINERS RAISE THE COLOR TO ANOTHER LEVEL, GIVING YOUR GARDEN A VISUAL POP.”

—TOVAH MARTIN

COUNTRY *in the* CITY

From a cottage-turned-retail-shop in Venice Beach, California—on a mile-long stretch of super-chic shopping—Lizzie McGraw staked a claim to urban country style. Her tiny Tumbleweed & Dandelion shop attracted a Hollywood following—Julia Roberts was one of her first loyal clients—as well as mere decorating mortals looking for a fresh farmhouse look. Now, the original shop is headquarters for a global business that mixes handcrafted, vintage, and new pieces. Here, from her recently released book, *Creative Style,* Lizzie takes us through a favorite project in her own words—her own first L.A. cottage.

WRITTEN AND PRODUCED BY LIZZIE McGRAW AND FIFI O'NEILL PHOTOGRAPHED BY MARK LOHMAN

ABOVE Snowy, airy cherry blossoms have a delicate beauty that I love. **OPPOSITE** When you work with a neutral palette and beautiful materials, they speak for themselves—you don't need a lot of color. White is timeless and understated, so it is always in style. We designed the sofa and coffee table ourselves, but the pendant light and portraits came from flea markets in and around Paris. The small cabinet under the paintings is a vintage record player. I love when a variety of whites comes together in a space, whether in the paint, furnishings, fabrics, or materials—any and all of it.

Moroccan Interiors
Moroccan Interiors

HOMEBODY
NEW YORK DESIGN AT HOME
EAST MEETS WEST · KELLY HOPPEN
BIRTHDAYS
WORLD WAR II
GLOBAL SUPERSTORMS
KOKEDAMA
Seven Plays

LEFT The dining area is open to the living room. Despite the small size of the space, the first impressions are of light, loftiness, and simplicity thanks to the white walls and high wooden ceiling. The elegant tulip table, inviting chairs, and organic accessories carry the decor theme from one space to the next, resulting in an uncluttered cohesiveness. **RIGHT** The front porch is one of my favorite spots. It sets the tone for the cottage and is such a cozy little nook for reading, making phone calls, or just catching my breath. It's simply furnished with flea market finds. Other than my watering the plants and giving the floor a new coat of paint from time to time, it requires minimal upkeep. I love its charming old-school look.

IN 2004, I HAPPENED TO BE DRIVING DOWN A TREE-LINED STREET IN THE INGLEWOOD AREA OF LOS ANGELES **AND I NOTICED A WOMAN PUTTING UP A FOR SALE SIGN IN FRONT OF A SMALL AND RAMSHACKLE OLD** cottage. I knew straightaway that it was my house. I asked my partner, Jonathan, to come and see it with me, but when I gave him the address he said, "I am not living in that neighborhood." Nonetheless, I insisted that he please take a look at it with me.

Mind you, we had lost our lease at our old retail location in 2001, so five of our friends had helped us to move into our shop on Abbot Kinney Boulevard in Venice Beach. We also had a dog and two cats. How Jonathan and I managed to stay together with that crew for three years while keeping the store open seven days a week, I will never know. Let's say it was pure determination—and a touch of desperation as well. I will forever remember the time when Jonathan forgot to lock the door and some customers came in while I was in the bathtub. I had to explain my situation and ask them to leave and lock the door behind them. Although I was designing homes for others, I had not yet found my own.

When we finally went to view our prospective new home, I asked Jonathan not to say anything and to keep an open mind. The house, which was really little more than a shack, had original Thomas Edison wiring (seriously!), and some of its internal walls had been removed.

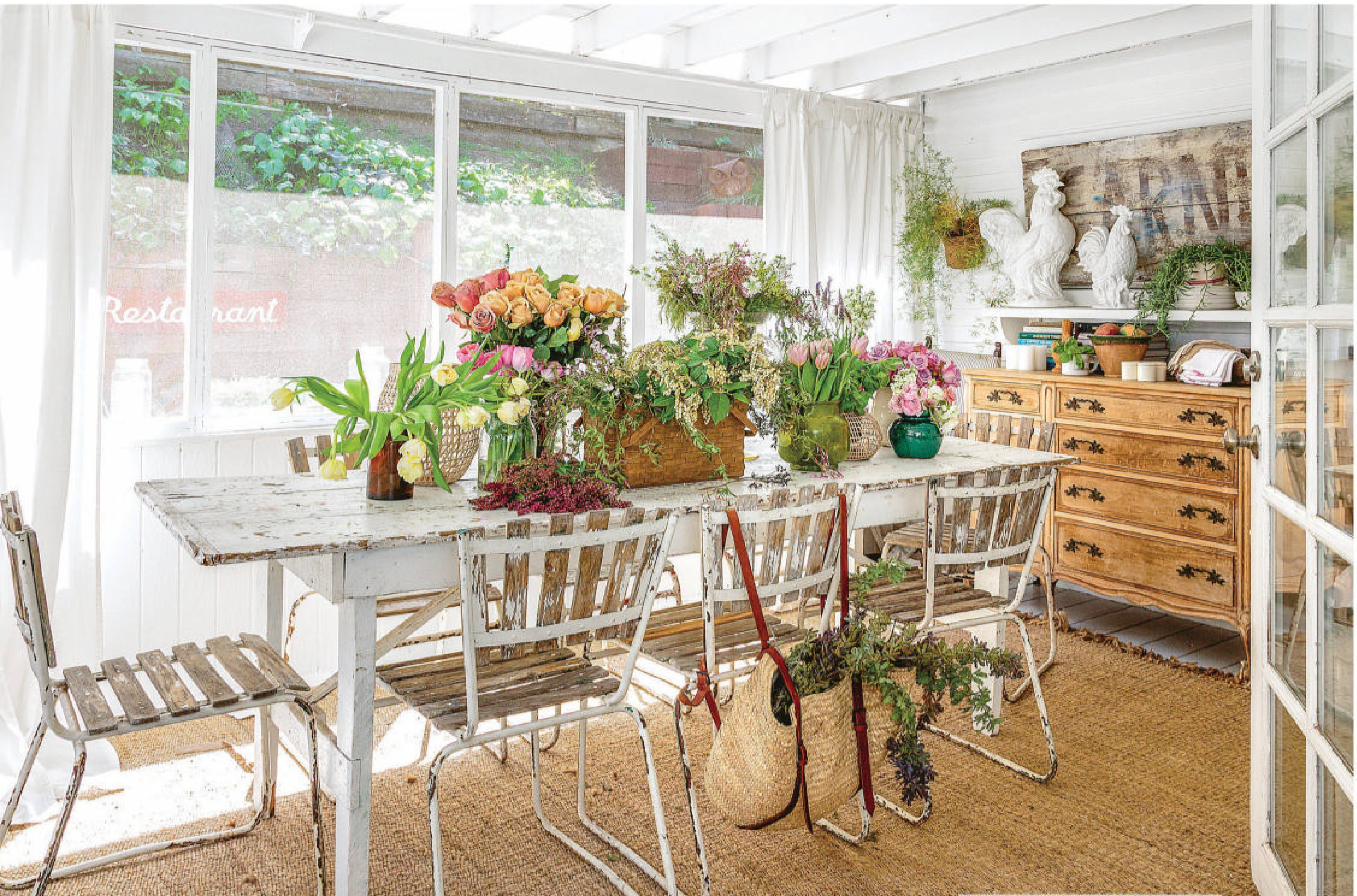
OPPOSITE Like the cottage, the guesthouse had to undergo a major renovation. Still, we have endeavored to keep as many original features as possible, such as the kitchen's ceiling and open rafters. The tiled wall keeps the look simple while setting off the row of pottery and items that we use on a daily basis. Hunting for one-of-a-kind items at flea markets is always thrilling, especially when you find something like this wire basket! **BELOW** Though compact, the cottage's kitchen offers the necessary amenities, and its high shelves provide storage. Teaming nostalgic items, such as the O'Keefe & Merritt stove, with newer items keeps the space classic yet current. The pops of red liven up the decor, while woven materials add warmth and texture. **RIGHT** The den is where we relax with our three dogs. I like that the floor shows wear and tear and the sofa's slipcovers have seen many washes. This room is also home to unique vintage pieces, such as the drum table, a prop from a Shirley Temple movie.

WELCOME
FIREMEN

All the rooms had fluorescent ceiling lights. Need I go on? However, when the owner showed us the guesthouse, Jonathan said: "We'll take it!" The guesthouse was another shell of a building located at the back of the main house, but even he could see that it had great potential. Thankfully, the property was affordable and we knew (sort of) how to fix things, so it became our new project.

My late father, the architect William J. McGraw, was instrumental in the renovation of the house and guesthouse during those first few years. However, it has been a long journey, which is still in progress as I find things to redo every year. Making time to work on your own house is always challenging when you are working on clients' homes nonstop, but we continue to improve and reinvent the cottage, one thing at a time. Recently, because I didn't have the time for a full remodel, I vaulted the ceilings of the living room and kitchen. It has made a huge difference to the space, and it's a decision that I'm confident I will not regret in the future. I like utilizing what I have and displaying older pieces alongside newer items for various reasons. These possessions have immense

BELOW The dining room needed to be informal yet welcoming. The recipe to achieve the look came from stirring together texture and patina, repurposed and found objects, and vintage pieces. Uniting the credenza/sideboard with the garden furniture and keeping the finishes to a simple palette of natural wood and painted surfaces also contribute elegance and rustic chic. I love an abundance of fresh flowers and greenery in an eclectic array of containers. It's like having an indoor garden. **OPPOSITE** The California lifestyle encourages outdoor living. Our kitchen opens onto an intimate courtyard. For a casual vibe, the courtyard is outfitted with a spacious built-in sofa layered with blue-and-white pillows, plus occasional tables.



sentimental value, and I am still happy with them. I am modern but not modern enough to live sparsely. Our home's heartfelt and homey mood stems from an easy balance of casual furnishings, unique accents, and vintage pieces. Personality in the items you choose and the way you live is also an important factor in creating spaces that are a reflection of you.

Nowadays I feel the need to include art of all kinds in my designs because I find such joy in the creativity of others. The world has gotten so small that artistic cultures are vanishing. When I find bits of history, I always try to incorporate them into my interiors. I need my home to be a serene setting with a quiet energy, which is why I like to surround myself with lots of architectural and design books for reference, reminders, and inspiration. I also like to have great authors on my shelves and music playing in the background—these things give me the enthusiasm to be creative and express myself. □

RESOURCES, SEE PAGE 110.

lizzie mcgraw
creative Style
liveable, loveable spaces

TOUR MORE OF LIZZIE'S PROJECTS in *Creative Style: Liveable, Loveable Spaces* by Lizzie McGraw, with Fifi O'Neill, published by CICO Books. Photographed by Mark Lohman. © CICO Books 2022.

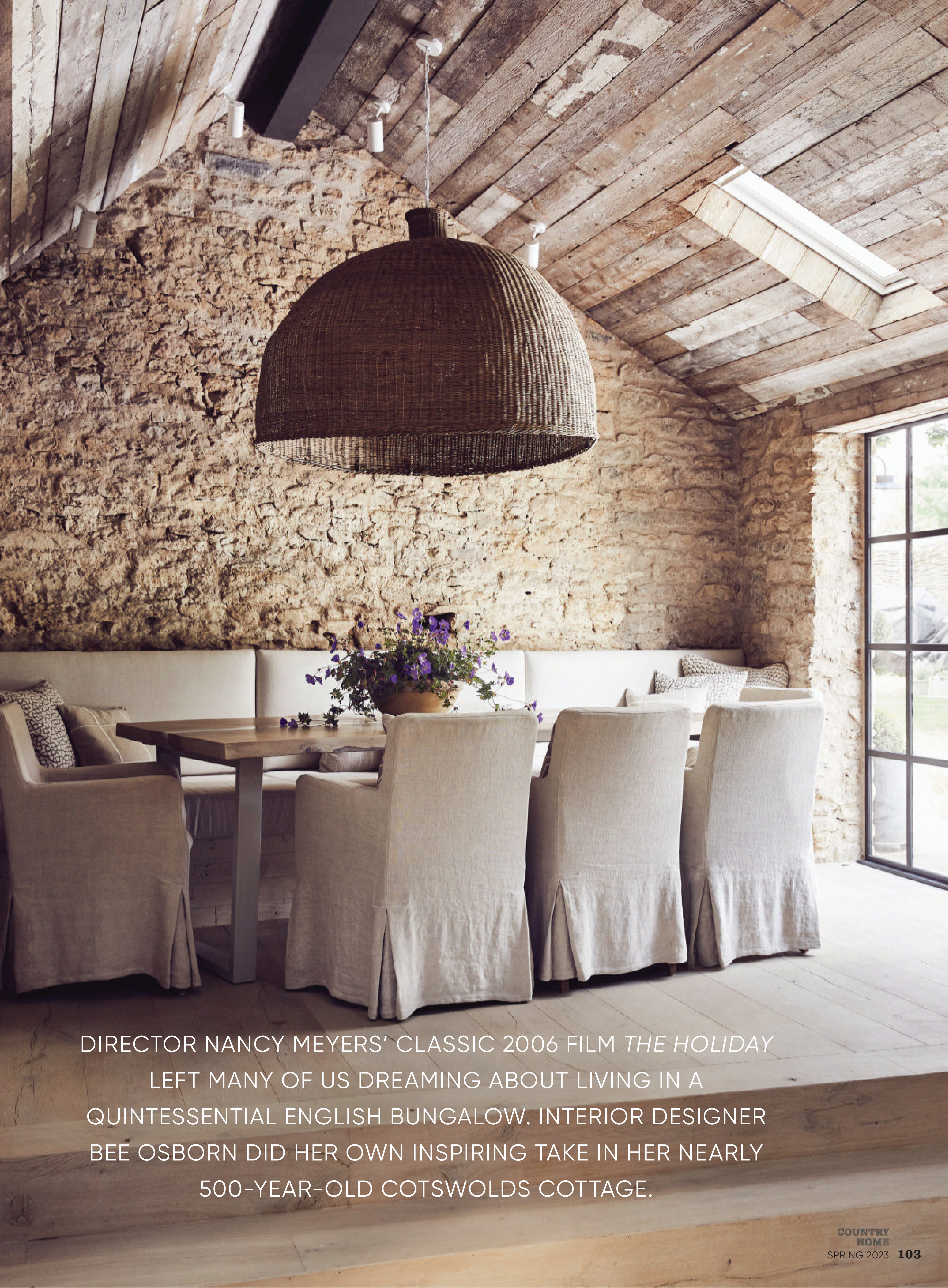
VILLE D'YERVILLE
BOEUFS DE BOUCHERIE - 2 DENTS
RACE NORMANDE
1er PRIX
Purebred
HOLSTEIN
-FRIESIAN
WIDE RUINSON
William C. Sawyer

THIS PHOTO Interior designer and homeowner Bee Osborn designed the oak and resin table, adding a sense of timeless artistry with a modern edge. Hovering above, an oversize woven pendant provides a dramatic element that is also hefty enough to be seen against the heavily textured backdrop. **OPPOSITE** Bee renovated the original barn, used as a stable for the former post office's horses, into an open-plan dining and kitchen area.

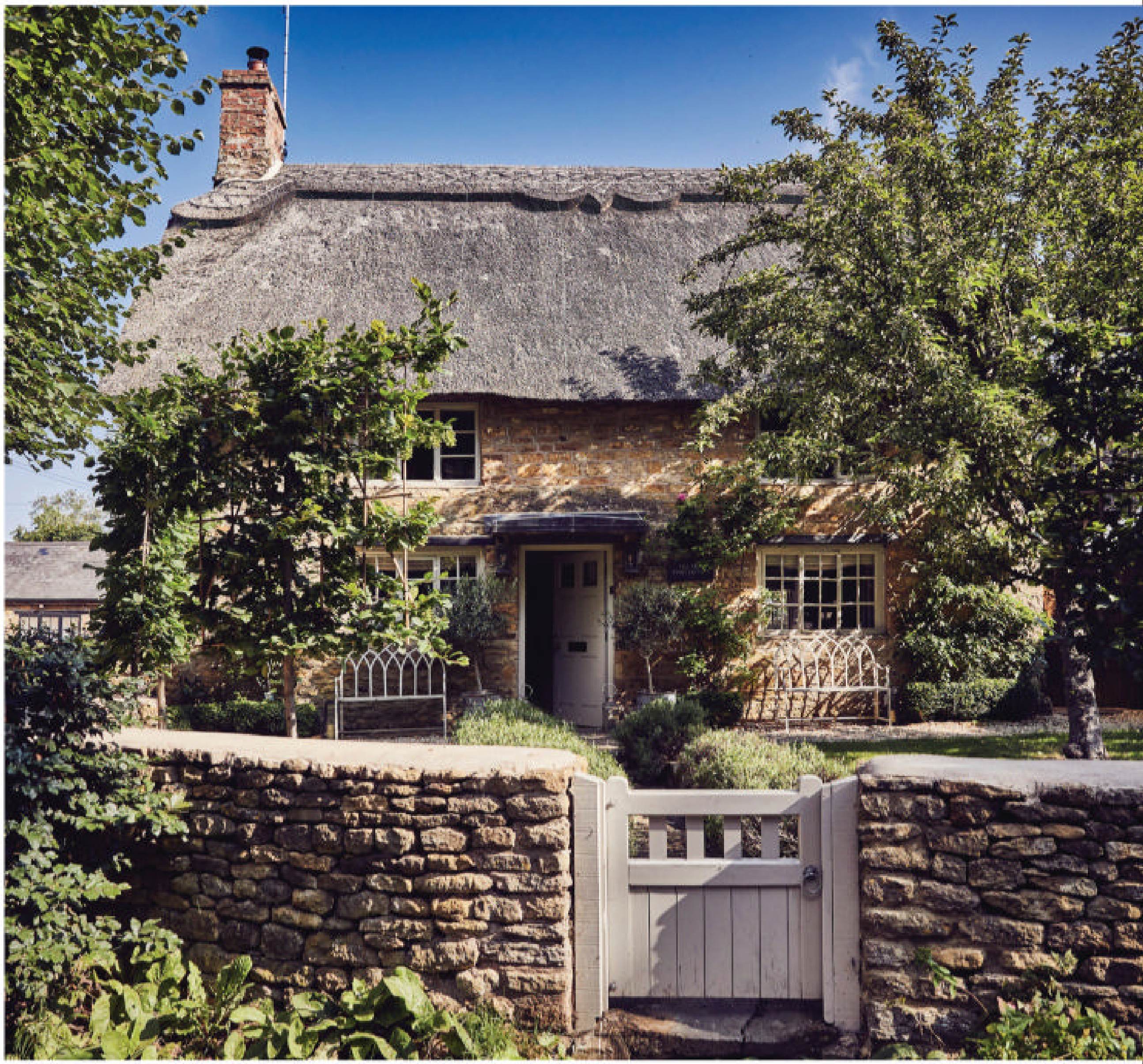
THE ultimate cottage

WRITTEN AND STYLED BY ALI HEATH

PHOTOGRAPHED BY ALUN CALLENDER/LIVING INSIDE



DIRECTOR NANCY MEYERS' CLASSIC 2006 FILM *THE HOLIDAY* LEFT MANY OF US DREAMING ABOUT LIVING IN A QUINTESSENTIAL ENGLISH BUNGALOW. INTERIOR DESIGNER BEE OSBORN DID HER OWN INSPIRING TAKE IN HER NEARLY 500-YEAR-OLD COTSWOLDS COTTAGE.



Bee Osborn is no stranger to transformations.

DIVORCED, PENNILESS, AND WITH TWO YOUNG CHILDREN to raise, then 20-something Bee reinvented her stay-at-home self into a working mom. She took on a fully mortgaged house purchase as a way into home ownership, eventually leading her to turn a long-held passion for interiors into a full-time career. In the three decades since establishing Osborn Interiors, the award-winning designer has produced an impressive portfolio of projects in the United Kingdom, the South of France, St. Bart's, and Spain.

With a home and work projects in London, Bee was looking to rent a weekday space in the Cotswolds to be close to her daughter's new school when she discovered this nearly 500-year-old cottage for sale. "Within 10 minutes I had made an offer, three weeks later I moved in, and within six months I had relocated my whole life and business," she says.

Built in 1530, the charming two-up, two-down cottage—originally the local post office—needed renovation. But, it was the derelict stone barn in the garden that caught Bee's eye. "I knew it

ABOVE LEFT Bee connected her property's old barn to the main cottage, taking advantage of the rich, textural patina found in the structure's original wood and stone. **ABOVE** A pitched, thatched roof and stones honed to perfection through the centuries make this nearly 500-year-old beauty a quintessential—and dreamy—Cotswolds cottage. **OPPOSITE** The renovation created this downstairs mudroom, which joins a utility and shower room via a sliding barn door. Storage has been carefully planned and every nook thoughtfully optimized with cabinetry, furniture, and shelving.

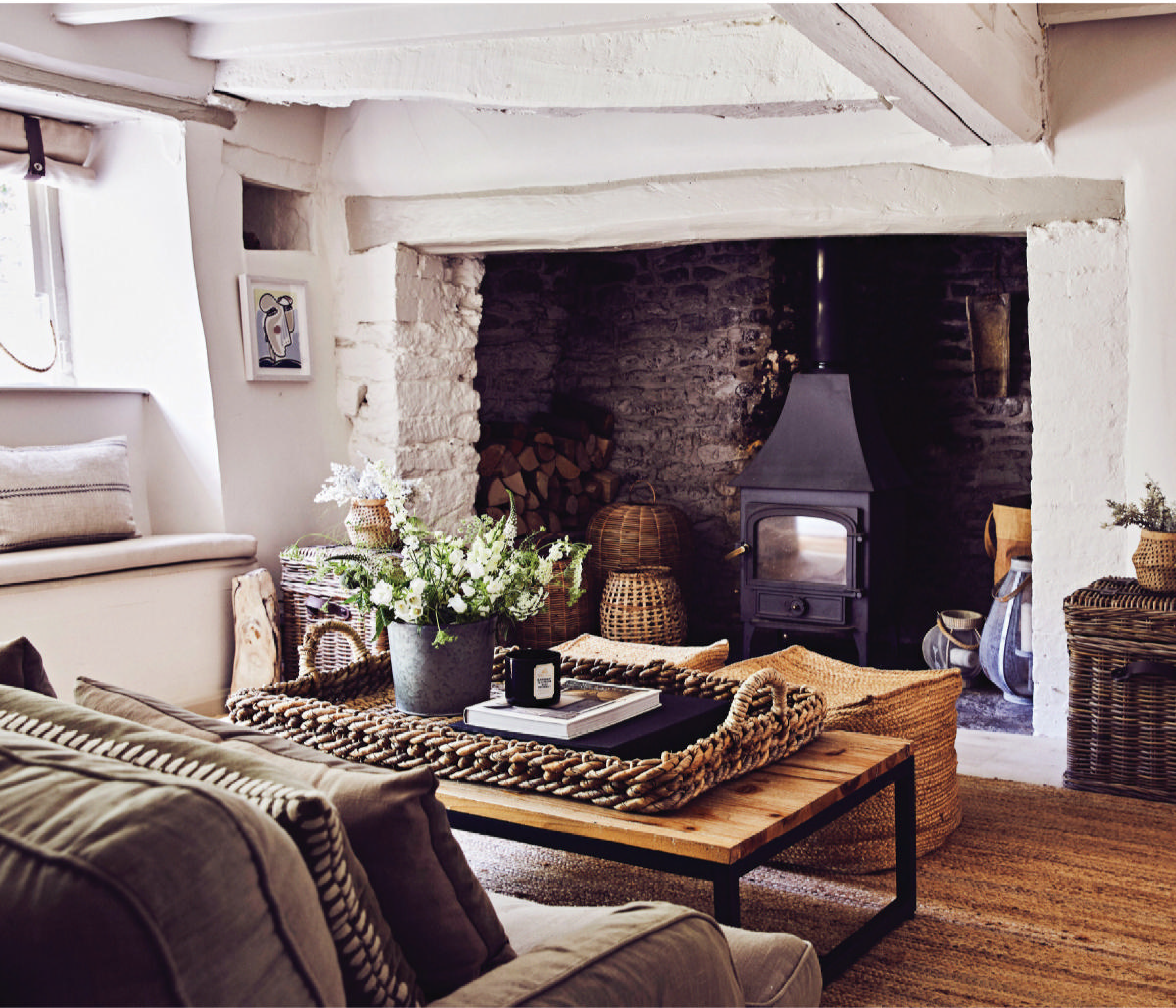
would make a fabulous connecting living space and add a new lofty dimension to the classic interior," she says.

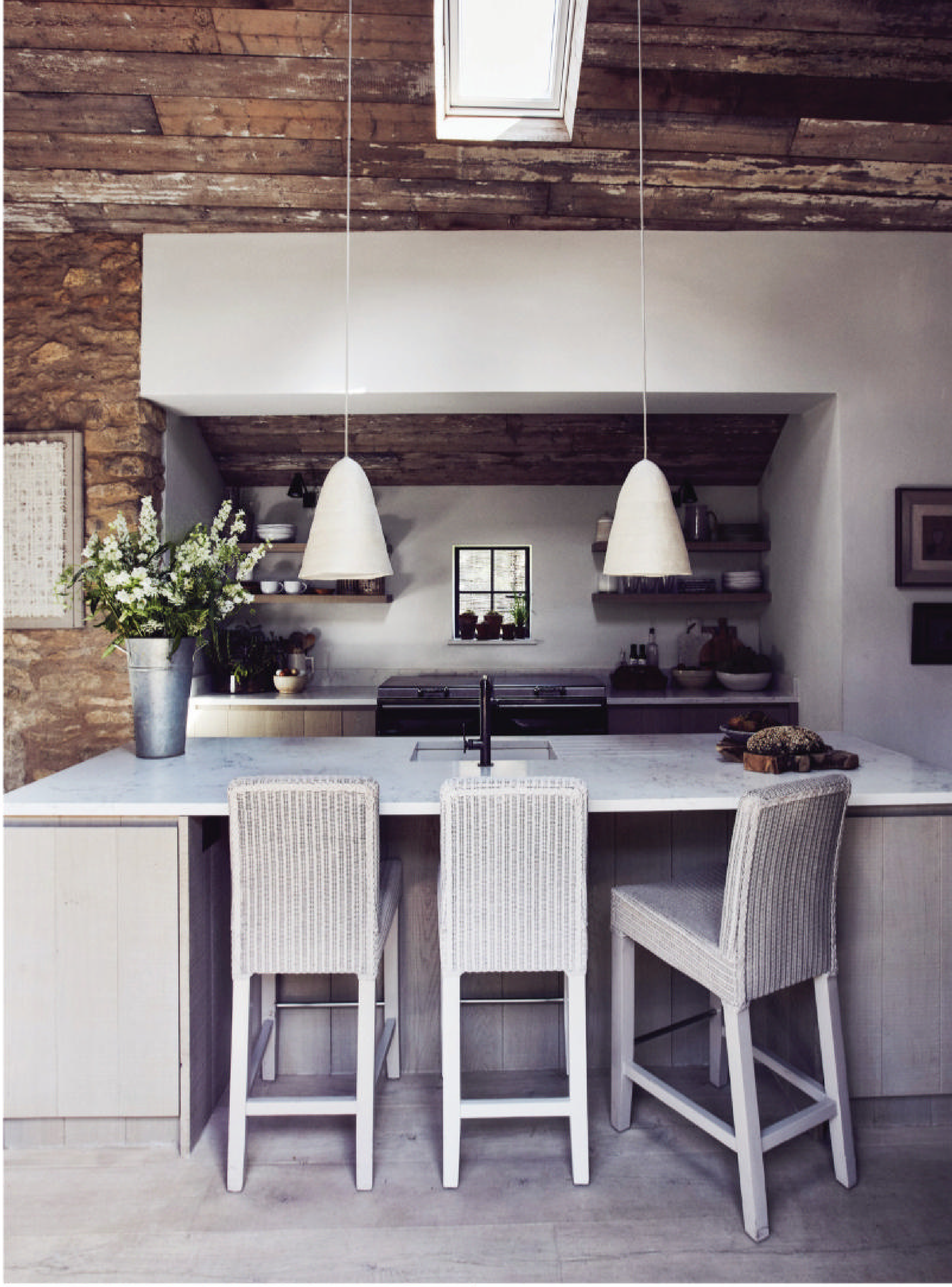
Major remodeling began in 2020 at the start of Britain's pandemic lockdown, which added another design dimension. "I camped out in the sitting room with my three girls, whilst the barn was transformed and a new master bedroom suite and boot room were also added," Bee says with a smile. "The chaos has resulted in a home that now feels very calm and restorative."

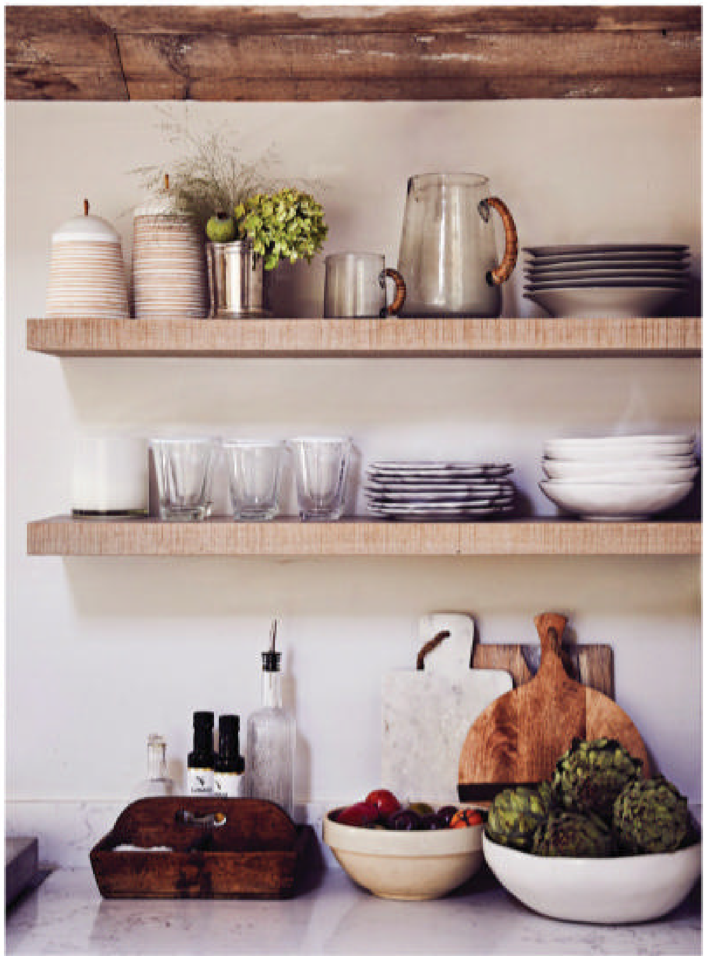
Throughout the home, Bee juxtaposed the best of old and new. Original stone walls, low-beamed ceilings, an inglenook fireplace, and restored original features now live with new vaulted wood-clad spaces, natural materials, and a palette of chalky whites. Elegant furnishings combined with carefully curated art and select designer lighting lend a sophisticated yet lived-in vibe. "The move to the country has transformed my life," Bee says. "I was always a city girl, but I could not be happier." □

RESOURCES, SEE PAGE 110.

BELOW With its low ceiling, this entertaining space has a cozy charm. "For me, spaces should feel nurturing and relaxed," Bee says. Chalky white paint visually opens up the room and highlights the architecture's original beauty. **OPPOSITE LEFT** Rustic furnishings and basket textures in the outdoor living area echo the style found inside the home. Sectional wicker seating offers plenty of spots for the family to land.







ABOVE Modern surfaces and lighting are carefully considered in Bee's home and used to create impact, mood, and atmosphere. In the home's small kitchen—part of the renovated barn structure—the smooth marble counter and flat-panel cupboards contrast with the original stone walls and wood-plank ceiling. **LEFT** A collection of artisanal plates, glassware, and cannisters adds decorative appeal. The tableware, along with chopping boards and other kitchen accessories, can be found on the Osborn Interiors online retail site, *osborninteriors.com*.

ABOVE The former kitchen was reinvented as a cozy TV area that connects to the newly restored barn kitchen and living space. Bee's love of art, symmetry, and statement collections shows in her sourcing and arrangements. **RIGHT** Clad in reclaimed barnwood, the sophisticated, modern-rustic primary suite has a touch of boutique hotel-style glamour. "So much is recycled," Bee says. "The rolltop bath was an eBay find, for instance." **OPPOSITE** All of the bedroom ceilings were lifted, adding loftiness and elegance to the original low-ceilinged spaces. The wood cladding has a cocooning effect, and natural materials in wood, linen, and raffia have textural appeal.

“I was born in a cottage very much like this one, and it felt like coming home.”

—DESIGNER AND HOMEOWNER BEE OSBORN

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RESOURCES

CONTACT THESE DESIGN PROFESSIONALS FOR MORE INFORMATION ABOUT THEIR SERVICES OR PRODUCTS.

OUR STYLE MAKER

PAGES 7–11

STYLIST AND CREATIVE SERVICES: *Lindsea Dragomir, House of Harvest, Instagram @houseofharvest;* houseofharvest.com.

SMOOTH SAILING

PAGES 12–21

INTERIOR DESIGNER: *Melinda Loftus Headrick, owner and principal designer of Chatham Interiors Inc.,500 Harrison Ave., 3R, Boston, MA 02118; 508/348-1450, Instagram @chathaminteriorsinc;* chathaminteriorsinc.com. *Find her additional retail shops MELINDA and TA.DA at Instagram @melinda.retail and Instagram @ta.da.retail.*

SELECT ANTIQUES THROUGHOUT: *Butternut Farm Antiques in Cape Cod, Massachusetts, Instagram @butternutfarmantiques.*

GUEST ROOMS BEDDING AND THROWS: *Annie Selke;* annieselke.com.

BRIGHT IDEAS

PAGES 22–31

HOMEOWNERS AND ANTIQUES DEALERS: *Smoot and Paige Hull, The Vintage Round Top, Instagram @thevintageroundtop. To shop their collection and make reservations at the No. 1450 cottage featured in this issue and the Hulls' other properties in Round Top, Texas:* thevintageroundtop.com.

LILAC LOVE

PAGES 32–39

STUDIO, SHOP OWNER, AND ENFLEURAGE WORKSHOPS: *Charle-Pan Dawson, Cherry Valley Lilacs, 518/366-3400, Instagram @cherryvalleylilacs;* cherryvalleylilacs.com *and* cherryvalleyenfleurage.com.

READY FOR THE WEEKEND

PAGES 40–51

INTERIOR DESIGNERS: *Aileen Warren and Kiley Jackson, Jackson Warren Interiors, 3010-B Earl St. Houston, TX 77098, info@jacksonwarreninteriors.com, Instagram @jacksonwarreninteriors;* jacksonwarreninteriors.com.

CABIN CLASS

PAGES 52–61

HOMEOWNER AND DESIGNER: *Karen Snyder,* Sanctuary Home Decor Blog, *karen@sanctuaryhomedecor.com, Instagram @sanctuaryhomedecor;* sanctuaryhomedecor.com.

SPRING FLINGS

PAGES 62–71

EASTER COLLECTIONS THROUGHOUT: *Apple Tree Gallery;* appletreegallery.com. *The Collinsville Antiques Co. of New Hartford;* collinsvilleantiques.com. *The Golden Glow of Christmas Past;* goldenglow.org. *Beverly's Collectibles Antiques, Brookfield, Connecticut.*

FLORALS AND FRILLS

PAGES 72–81

FLORAL DESIGNER: *Laura-Ann Barr, Little Buds, Instagram @wearelittlebuds;* wearelittlebuds.com.

GETTING PERSONAL

PAGES 82–89

HOMEOWNERS: *Garrett and Cathy Poshusta, Instagram @thegritandpolish;* thegritandpolish.com.

SPRING CONTAINED

PAGES 90–93

LECTURER, AUTHOR, HORTICULTURIST, AND HOUSEPLANT COACH: *Tovah Martin, Instagram @tovah1;* tovahmartin.com.

COUNTRY IN THE CITY

PAGES 94–101

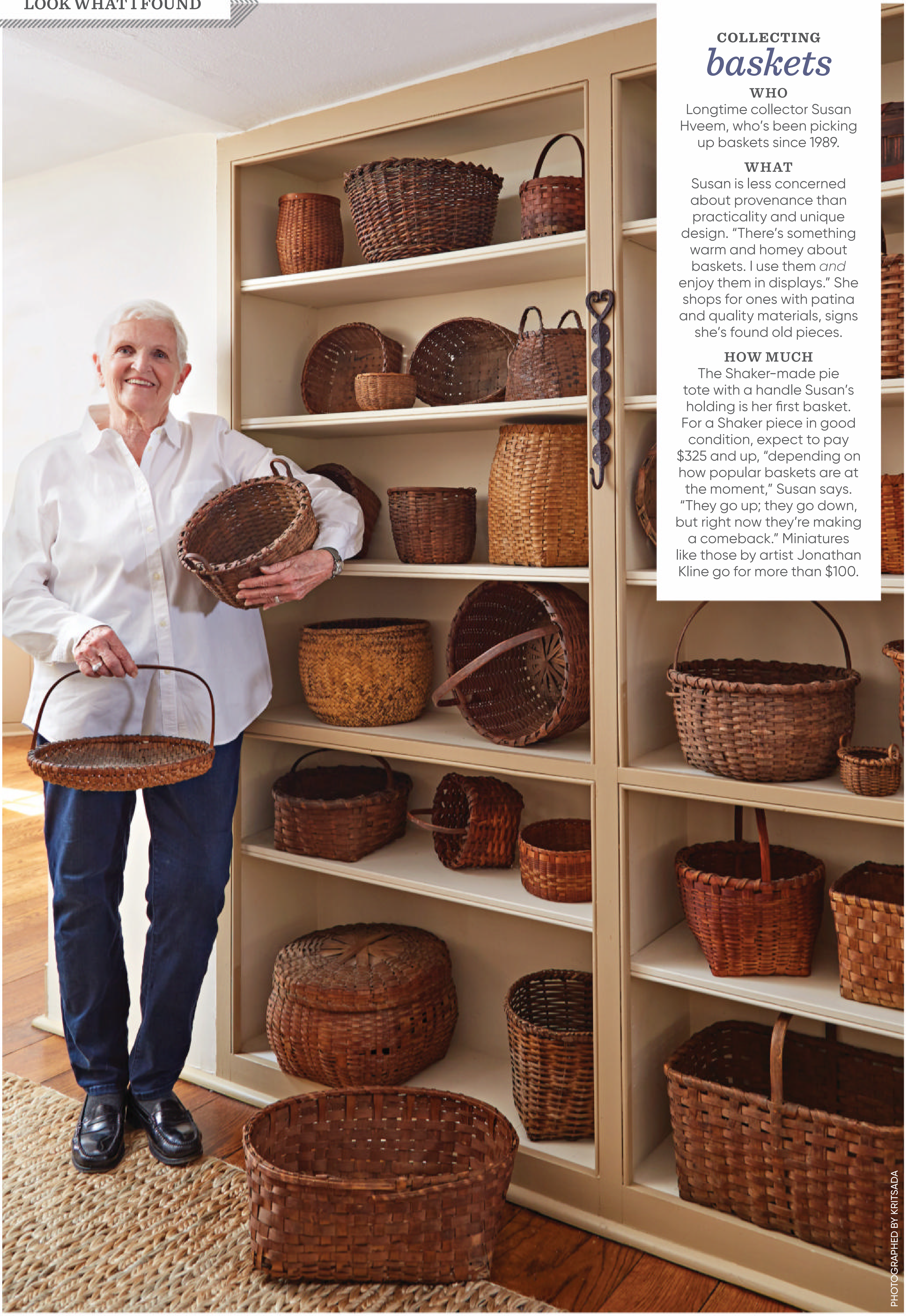
INTERIOR DESIGNER: *Lizzie McGraw, Tumbleweed & Dandelion, 1502 Abbot Kinney Blvd.,Venice, CA 90291; 310/450-4310, Instagram @tumbleweedanddandelion; TikTok @TumbleweedDandelion; Blog* venicebeachcellarstyle.com/blog; tumbleweedanddandelion.com.

THE ULTIMATE COTTAGE

PAGES 102–109

INTERIOR DESIGNER: *Bee Osborn, Instagram @studioosborn;* studio-osborn.com.

Happy Easter!



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COLLECTING

baskets

WHO

Longtime collector Susan Hveem, who's been picking up baskets since 1989.

WHAT

Susan is less concerned about provenance than practicality and unique design. "There's something warm and homey about baskets. I use them *and* enjoy them in displays." She shops for ones with patina and quality materials, signs she's found old pieces.

HOW MUCH

The Shaker-made pie tote with a handle Susan's holding is her first basket. For a Shaker piece in good condition, expect to pay $325 and up, "depending on how popular baskets are at the moment," Susan says. "They go up; they go down, but right now they're making a comeback." Miniatures like those by artist Jonathan Kline go for more than $100.

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